

CHAPTER 3 - JAINISM AND JAIN ARCHITECTURE IN INDIA: AN OVERVIEW

Amos Rappaport (Rapoport, 1969) in 'House, form and culture' asserts that, it is important to study the monuments in connection with the environment of a monument and history of built form. If we study the building in isolation, grasp of complex and subtle relation to the surrounding is difficult to understand with which it forms a total spatial and hierarchic system. Study should be carried out by distinguishing the built form between buildings belonging to the grand design tradition and those of the folk tradition (Rapoport, 1969). The author also claims that,

"Human geography has always been linked with history, and even prehistory, and in the past history has also played an important role in architectural studies (Rapoport, 1969)." (p.11)

The research identifies religion as an independent variable; with Jain religious architecture dependent on it. (Balcerowicz, 2011) and (J. A. Hegewald, 2000) has identified characteristics from religious texts which are scrutinized to identify the influence of religion on the development of Jain art and architecture and these are-

- Cosmic man in Jainism [Jain cosmography] (Balcerowicz, 2011; J. A. Hegewald, 2000)
- *Samavasaran* concept (J. A. Hegewald, 2000)
- Rituals (Cort, 2012)
- Jain *tirth* (Balikai, 2015)
- Sacred stories (Akkole, 1968)
- Symbolic elements (J. A. Hegewald, 2000)

3.1 Jainism- One of the ancient religions in India

Jainism is the religion propounded by *Jina*, a 'Conqueror' the spiritual victors and *Jains* are the followers of *Jina* (Dundas, 2002). Encyclopaedia of Jainism referred to this as,

‘जिनस्य उपासकः जैनः’ ।

According to the *Jaina* tradition, there are twenty four *Jinas* also known as *Tirthankars* who periodically retell the religion. *Tirthankars* are 'builders of the ford' that guide humans across the vast ocean of existence (Sangave, 1990). The word *tirtha* literally means 'ford' and the *Tirthankar* is a '**ford maker**', someone who by

his teachings, constricts a ford across the choppy seas of *samsara*, the universe of endless rebirth and misery (Clines). The meaning of *Tirthankar* as described in Jain canons is-

‘तरन्ति संसारमहार्णवं येन तत् तीर्थ’ or [Bhagavati Sutra I]

तीर्थं धर्मं करोति प्रकटयति इति तीर्थकरः । [Aavashyak Churni, Adhyay II]

स्वतीर्थानामादिकर्तारः तीर्थकराः ॥

Tirthankars are also referred as *Jina*, *Arihant*, *Arhat*, *Arhant*, or *Nirgrantha*. *Arihants* and *Siddhas* [after *Nirvan*] are revered by Jains. All *Tirthankars*, according to Jainism, are born into the *Kshatriy* family as **perfect human beings who, after obtaining keval-jnan or omniscience, preach the doctrine of moksha or nirvana** to the public [salvation] (Dundas, 2002; Sangave, 1990).

3.2 Concepts in Jainism

Jainism does not believe in God as a creator, survivor, and destroyer of the universe. The universe, according to Jainism, has neither origin nor end and is perpetual and endless (Dundas, 2002). All the substances change or modify their forms continuously. Nothing in the universe can be destroyed or created.

According to the religion, the wheel of time continuously revolves like a pendulum in half circle from the descending to the ascending stage in the universe [as in *Bharatkshetra*¹²]. A unit of cosmic time is referred as *Kalpa* and is divided into two equal cycles, *Avasarpini* [descending stage i.e. gradual decrease in moral] and *Utsarpini* [ascending stage i.e. gradual increase in moral], each is divided into six divisions called *kalas* period of ages. The process then reverses after half a circle see Figure 3.1. In each half cycle, twenty four *Tirthankars* are said to show Jainism as an everlasting cyclic phase of the universe. The life in **the first age, the second age and the third age is known as the life of bhoga-bhumi** [i.e., natural, happy, enjoyment-based life without any law or society]; while life in **the remaining three ages, viz., the fourth age, the fifth age and the sixth age is called the life of karma-bhumi** [i.e., life based on individual and collective efforts] (Jaini, 1916; Zimmer, 2013).

¹² *Bharatkshetra* is located on southern corner of *Jambu-dvipa*, It is equal to one hundred & ninetieth part of *Jambu-dvipa* i.e. 526 Yojan.

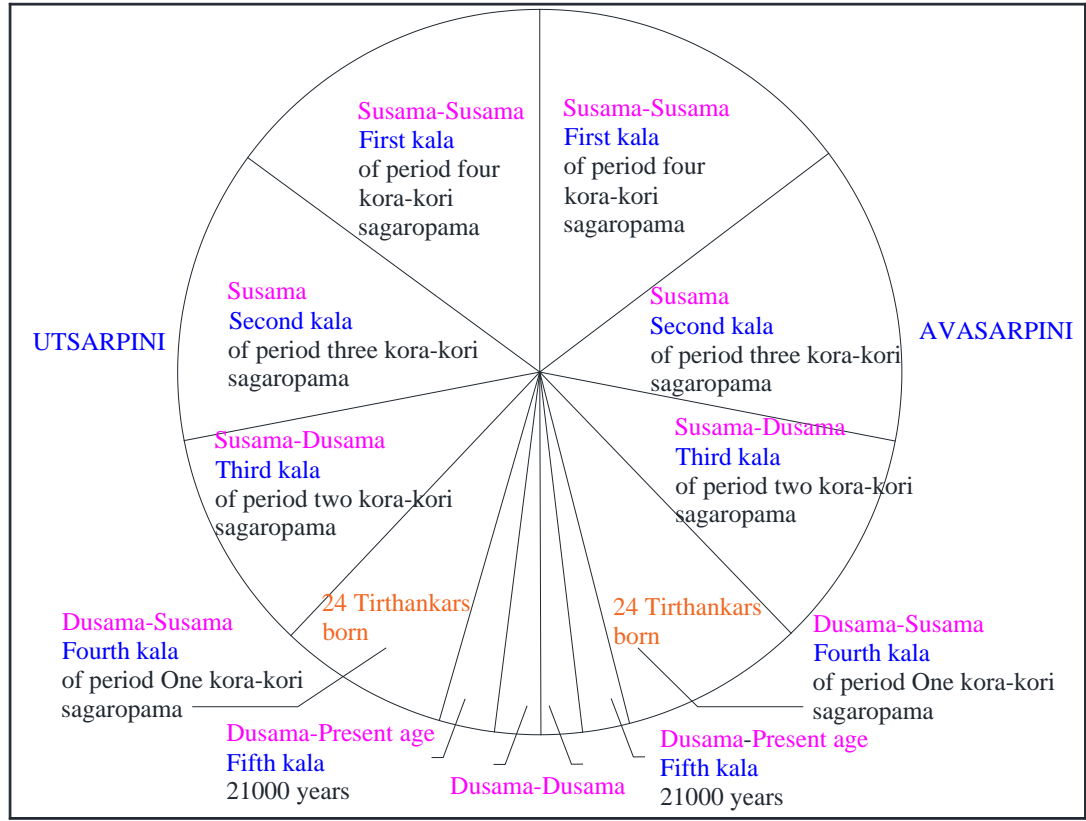


Figure 3.1 Jain cosmic wheel of time

Source: <https://archive.org/details/CosmicTime>

This is explained in Jain canon by Acharya Amrutachandra during tenth century, in *Tatvarthasar*, second *Adhikar*, *stotra* 208,

उत्सर्पिण्यवसर्पिण्यो षट्समे वृद्धिहानिदे ।

भरतैरावतौ मुक्त्वा नान्यत्र भवतः कचित् ॥

Amongst twenty four *Tirthankars*, Rushabhanatha was the first of the present age who was born in very primitive age i.e. at the end of third *kala* and then other *Tirthankars* were born in fourth *kala*. Parshvanatha was 23rd *Tirthankar* born in ninth century BC and Mahavira was the last 24th *Tirthankar* born in sixth century BC, see Table 3.1. By tradition, Jainism existed before Mahavira (Satpathy, 2015b) and the religious texts can be found explaining the events, life stories and history of all *Tirthankars*. (S. Jain, 2007b) discussed about *Tirthankars*, their signs, trees and other information as follows-

Table 3.1 *Tirthankar*, birth place, associated symbols and other detail
Source: Jain literature(S. Jain, 2007b)

| TIRTHANKAR AND THEIR SYMBOLS | | | | | | |
|-------------------------------------|------------------------------------|------------------|-------------------|------------------------|------------------------|-----------------|
| Sr.No | Name | Symbol | Birthplace | Place of Nirvan | Associated tree | Age |
| 1 | Rishabhanatha (Adinatha) | Bull | Ayodhya | Kailash mountain | Nyagrodha | 84,00,000 Purva |
| 2 | Ajitanatha | Elephant | Ayodhya | Mount Parasnath | Sala | 72,00,000 Purva |
| 3 | Sambhavanatha | Horse | Shravasti | Sammed Shikhar | Sala | 60,00,000 Purva |
| 4 | Abhinandanananatha | Monkey | Samet Sikhar | Sammed Shikhar | Veali | 50,00,000 Purva |
| 5 | Sumatinatha | Heron | Ayodhya | Sammed Shikhar | Sala or Priyangu | 40,00,000 Purva |
| 6 | Padmaprabha | Padma | Samet Sikhar | Sammed Shikhar | Shrisha | 30,00,000 Purva |
| 7 | Suparshvanatha | Swastika | Samet Sikhar | Sammed Shikhar | Sushira | 20,00,000 Purva |
| 8 | Chandraprabha | Crescent Moon | Chandrapuri | Sammed Shikhar | Nagadrama | 10,00,000 Purva |
| 9 | Pushpadanta | Crocodile | Kakandi | Sammed Shikhar | Naga or Malli | 2,00,000 Purva |
| 10 | Shitalanatha | Shrivatsa | Bhadrikpuri | Sammed Shikhar | Vilva | 1,00,000 Purva |
| 11 | Shreyanasanatha | Rhinoceros | Samet Sikhar | Sammed Shikhar | Tumbara or Tindaka | 84,00,000 Years |
| 12 | Vasupujya | Buffalo | Champapuri | Champapuri | Patalika | 72,00,000 Years |
| 13 | Vimalanatha | Boar | Kampilya | Sammed Shikhar | Jambu | 60,00,000 Years |
| 14 | Anantanatha | Falcon | Ayodhya | Sammed Shikhar | Ashvatta | 30,00,000 Years |
| 15 | Dharmanatha | Vajra | Ratnapuri | Sammed Shikhar | Dadhiparna | 10,00,000 Years |
| 16 | Shantinatha | Antelope or deer | Hastinapur | Sammed Shikhar | Nandivriksha | 1,00,000 Years |

| TIRTHANKAR AND THEIR SYMBOLS | | | | | | | |
|-------------------------------------|---------------------|------------------------|-------------------|------------------------|------------------------|---------------|--------------|
| Sr.No | Name | Symbol | Birthplace | Place of Nirvan | Associated tree | Colour | Age |
| 17 | Kunthunatha | Goat | Hastinapur | Sammed Shikhar | Tilakataru | Golden | 95,000 Years |
| 18 | Aranatha | Nandyavarta or fish | Hastinapur | Sammed Shikhar | Amra | Golden | 84,000 Years |
| 19 | Mallinatha | Kalasha | Mithila | Sammed Shikhar | Ashoka | Golden | 55,000 Years |
| 20 | Munisuvrata | Tortoise | Kusagranagar | Sammed Shikhar | Champakaka | Blue | 30,000 Years |
| 21 | Naminatha | Blue lotus | Mithila | Sammed Shikhar | Vakula | Golden | 10,000 Years |
| 22 | Neminatha | Shankha | Dvaraka | Girnar | Mahavenu | Blue | 1,000 Years |
| 23 | Parshvanatha | Snake | Kashi | Sammed Shikhar | Dhataki | Green | 100 Years |
| 24 | Mahavira | Lion | Kshatriyakund | Pavapuri | Sala | Golden | 72 Years |

The first prayer in *Prakrit* language addressed to the **five central ascetic figures of Jainism**, the *Panch-parameshthi*¹³ recited while meditating is referred as *Pancha Namaskara* [*Namokar Mantra* or *Navkar Mantra*] (Dundas, 2002). No specific god or specific person is mentioned in the *mantra*, but the prayer is towards the *guna* [the good qualities] and **is considered as the fivefold hierarchy of religious authorities worthy of veneration. That are-**

1. *Arihant* [*Tirthankar*]
2. *Siddha*
3. *Acharya*
4. *Upadhya*
5. *Sadhu*

3.3 Fourfold assembly in Jainism or Chaturvidh Sangha

Immediately after enlightenment or attaining *keval-jnan*, a *Tirthankar* organizes the *sangha*, a fourfold order- *chaturvidh sangh* of mendicants – *muni* and *Aryika / Sadhvi* [male and female monastics] – the follower of five great vows [*maha-vrats*], *shravakas* [laymen] and *shravikas* [laywomen] – the follower of the twelve vows of lay people (P. K. Shah, 2018). Each *Tirthankar* revitalizes the Jain order. The encyclopaedia of Jainism mentions that-

शृणोति इति श्रावकः ।

Shravaka is one who listens to the *Dharma* with reverence from the Guru i.e. *Tirthankar*.

3.4 Jainism Philosophy

Jainism believes that the whole universe can be divided into two categories: *Jiva* [soul] and *Ajiva* [matter]. *Ajiva* is destructible, *Jiva* is indestructible and an individual's salvation is possible through *Jiva's* growth. In other words, when living and non-living [soul and matter] come into contact, they create energies that cause birth, death and a variety of life experiences. These energies could be eradicated by following a path of discipline that leads to salvation or *nirvana* (S. Jain, 2007b;

¹³ *Panch-parameshthi* is a fivefold hierarchy of religious authorities in Jainism worthy of veneration.

Loomba, 2019). *Ajiva* is composed of five substances *pudgala* [matter], *dharma* [law], *adharma* [chaos], *akasa* [space], *kala* [time]. Not only human, animal, and vegetable organisms, but also things like earth, fire and water have souls (V. Shah, 2008). The path to *nirvana* was observance of five vows or *Panchmahavratas*,

- non-killing [*ahimsa*],
- non-stealing [*achaurya*],
- non-lying [*asteya*],
- non-possession [*aparigraha*], and
- celibacy [*brahmacharya*].

The first four vows were taught by Parshvanatha- twenty third *Tirthankar*, the last one was added by Mahavira – the twenty fourth *Tirthankar*. **The Jains laid great emphasis on ahimsa and formulated a number of rules for observing ahimsa in daily life (Joshi, 1980; Satpathy, 2015a).** The core philosophy of Ahimsa, which literally means non-violence, or abstention from harm, encourages respect for all living beings. **Each soul [*atman*] is unique and equally worthy of dignity and respect. *Parasparopagraho Jivanam* [interrelatedness] is a Jain maxim that means that all living beings are inter dependent (S. C. Jain, 2017; *Social cohesion: A Jain perspective*, 2008).**

3.4.1 *Anekantaveda*

The doctrine of *Anekantaveda* [non-absolutism] and *Ahimsa* [non-violence] are integral parts of Jainism. **According to *Anekantveda* an object has an infinite number of characteristics. The truth is multifaceted and one cannot grasp all of it.** From one point of view, a thing is from another it is not (B. Jain, 2002).

3.4.2 *Karma theory*

The concept of *karma*¹⁴ is another essential part of Jain theology. Jains believe that every living being [soul] has been bound by *karma* since the beginning of time due to its ignorance. **The main purpose of the religion is to remove this *karma* through self-knowledge and become a liberated soul** (L. A. Babb, 2005; Dundas, 2002; Flugel, 2006b).

¹⁴ **Tatvarthasutra**, by Acharya Umaswami, 6th chapter [Shashthodyay], 2nd to 5th C AD, *Mohaniy Karma, Jnana-varaniya, Darasna-varaniya, Antaraya karma, Vedniya karma, Nama karma, Gotra karma, Ayu karma*. First four *karmas* are called *Ghati karma* and last four are called *Aghati karma*.

According to Jain philosophy the highest happiness consists in securing final emancipation from the cycle of births and deaths and in attaining the state of a liberated soul, i.e. obtaining *moksha* or attaining salvation (Jaini, 1916; P. K. Shah, 2018). There are seven propositions or *tatvas* or realities which are called-

- i. *Jiva* [living substance]
- ii. *Ajiva* [matter or non-living substance]
- iii. *Asrava* [the influx of Karmic matter into the soul]
- iv. *Bandha* [bondage of soul by Karmic matter]
- v. *Samvara* [the stopping of *asrava*]
- vi. *Nirjara* [the gradual removal of karmic matter]
- vii. *Moksha* [the attainment of perfect freedom]

The main aim of Jains is to attain highest liberation and *nirvana* which has been attained by *Tirthankars*. Jains do not worship gods to seek their grace for material prosperity (Fischer, 1976). Jains worship the perfect qualities of *Jina* which are being venerated but not the icon of *Tirthankar* (J. A. Hegewald, 2019 7-60). Jains worship *Tirthankar* to follow the path of *Tirthankar* and to achieve the highest position of *moksha*, liberated soul. This is expressed in *Mangalacharan* of *Tatvarthasutra*¹⁵ as ‘*Tadguna labdhaye*’ [तद्गुण लब्धये], **I should be like you.**

3.5 Sectarian divisions and sub-groups in Jainism

Predicting a twelve-year famine in Magadha [east India], Acharya Bhadrabahu, the last- fifth *Shrutakevali*¹⁶ along with Emperor of Magadha- Chandragupta Maurya [322-298 B.C.] migrated with 12000 monks from Pataliputra, Magadha's capital, to Shravanbelgola in South India between 322 and 298 BC (P. Singh, R. B., 1975). During this period, the religion was spread in South India and Jainism revived in south India where Bhadrabahu served as rejuvenator of Jainism – the ‘*Digambar*’ sect (Sangave, 1980; P. Singh, R. B., 1975). The other group of Acharya Sthulabhadra¹⁷ who remained in north, migrated to the west. They formed another sect in North India ‘*Shvetambar*’ sect. With this, *Digambar* Jains flourished in Deccan region and South India while *Shvetambar* in west part of India (Ayyangar, 1922; B. R. Shah, 2011). There are various versions of the story but this is accepted

¹⁵ **Tatvarthasutra** is one of the ancient Jain texts written by *Acharya* Umaswami in Sanskrit.

¹⁶ **Shrutakevali** are those ascetics in Jainism who have complete knowledge of Jain Agamas.

¹⁷ **Acharya Sthulabhadra** was the founder of *Shwetambar* Jain order, during a 12-years famine in Maurya Empire in third or fourth-century BC.

in *Digambar* Jains. According to the *Shvetambara* tradition, Acharya Bhadrabahu had been to Nepal and remained there engaged in some specific course of meditation. Sthulabhadra and some other monks went to Nepal to learn from Bhadrabahu (Mehta, 2002). *Shvetambara* have traditionally been concentrated in the north, with the bulk living in Rajasthan and Gujarat. *Digambara* are concentrated in the south and more evenly distributed throughout the remainder of the country.

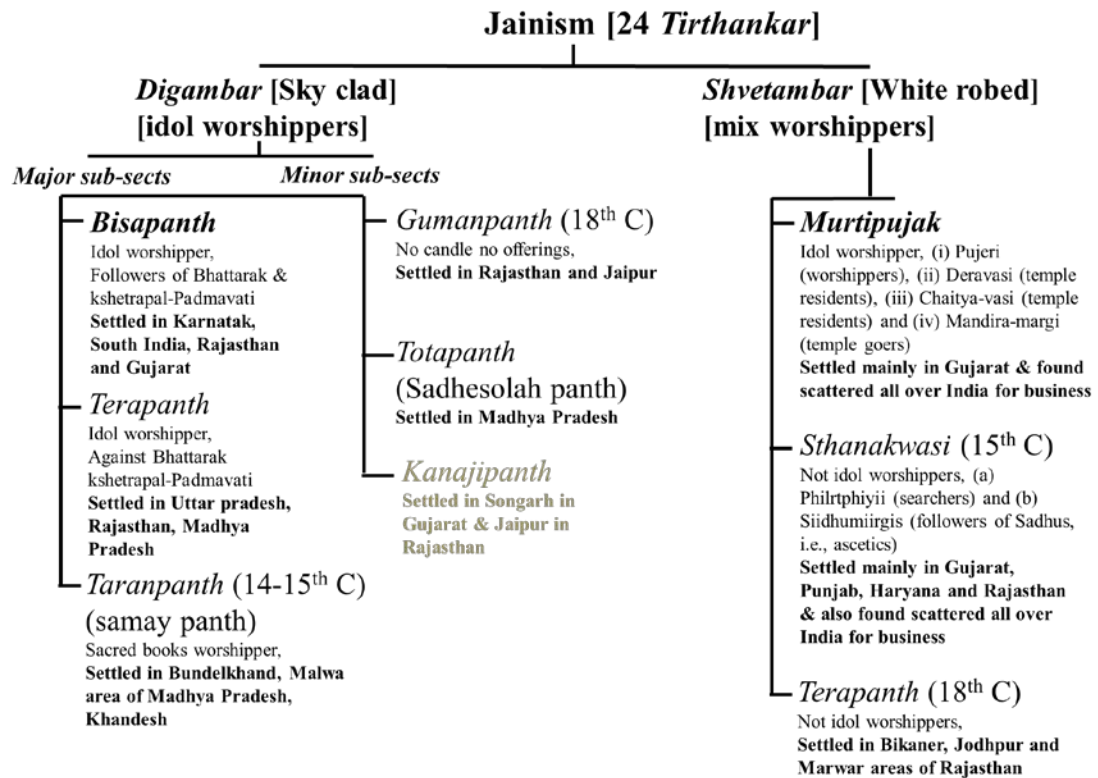


Figure 3.2 Sects and sub-sects in Jainism

Source: Composed based on literature by (J. P. Jain, 1983; Sangave, 1990)

Digambara have a larger population and more pilgrimage sites than *Shvetambara*. *Shvetambara* have migrated to various parts of India for economic reasons in the last two centuries (J. A. Hegewald, 2019). **As the faith spread across India, distinct religious practises arose as a result of changes in culture, geography, and social-political elements in the region, resulting in divisions among the followers of Jainism (Sangave, 1990),** see Figure 3.2. Ritual worship, mode of worship and introduction of *Bhattarak* tradition divided *Digambara* into various sub-sects. Image-worshipping-*murtipujaka* and non-image-worshipping are the divisions of *Shvetambara* (J. P. Jain, 1983; Sangave, 1990).

3.6 Jain festivals

Jains celebrate festivals which have religious importance to it. Festivals are celebrated in the religious premises and spaces are allotted for the same. Table 3.2 shows Jain festivals, its the importance and spatial aspect (S. Jain, 2007b).

3.7 Tenets of Jainism

Jain canons are written in both *Prakrit* and *Sanskrit* language. Philosophy, epistemology, mythology, ontology, metaphysics, ethics and rites all are covered in Jain scriptures. The canons also feature *Jina* life stories as well as edifying narratives for laity and potential converts (Humphrey & Laidlaw, 1994). Both sects canonised Mahavira's teachings, which were memorised and passed down from generation to generation in the third century BC (Sangave, 1990). **Both sects have differing viewpoints on a few ideas; yet, the ultimate goal of both sects is the same: salvation.**

Digambar texts are divided into four types referred to as *Anuyogas* along with *Agama* text. *Anuyog* are *Prathamanyog*¹⁸, *Karananyog*¹⁹, *Charananuyog*²⁰ and *Dravyanuyog*²¹ (S B Deo, 1963). *Shvetambar* texts consist of *Agama* literature (Unknown, 2016). *Acharanga Sutra* [Book of Good Conduct] is regarded as the oldest written portion of the Jain canon, dated as far back as the fourth century BCE. *Tatvartha-adhigama-sutra* [1st to 2nd C AD] that was composed somewhat later, in the second century, by the scholar and Acharya Umaswami or Umaswati in Ardhamagadhi language is recognised by both the sects (*Social cohesion: A Jain perspective*, 2008). Based on these Jain canons, different texts were composed by Jain scholars; few of these are studied and understood for the research, see Table 3.3.

¹⁸ *Prathamanyog* the exposition of life of famous and exemplary Jains.

¹⁹ *Karananyog*- the exposition of technical matters such as metaphysics and cosmology.

²⁰ *Charananuyog*- principles of observances, conduct, behaviour.

²¹ *Dravyanuyog*- philosophical doctrine, theories, metaphysics, *Tattvajnan*.

Table 3.2 Jain festivals

| JAIN FESTIVALS | | | | | | |
|----------------|------------------------------|--|--|------------------------------|---|---|
| S. No. | Type of festival | Name of Festival | Month of Corresponding Month [Gregorian calendar] | Period | Importance and Ritual performed | Spatial aspect |
| 1 | General festival | Ashtami [The eighth day of lunar calendar] | Twice in each month | One day | Fasting/ No green vegetables | In temple or at home |
| 2 | General festival | Chaturdashi [The 14 th day of lunar calendar] | Twice in each month | One day | Fasting/ No green vegetables | In temple or at home |
| 3 | Shashwat or eternal festival | Ashtanvik Parva/Nandishwar Ashtanbhika | Kartik [November-December], Phalgun [March-April] and Ashadh [July-August] last eight days of Shukla Paksha [Waxing Moon period] | Eight days, thrice in a year | As Nandishwar Dwip, the eighth dwip, where in eternal temples are there and human being is unable to reach, hence Puja/vidhan is performed for eight days, also celebrated Special Pooja, SiddhChakra Vidhan, Nandishwar Vidhan and Mandal Vidhan | In temple, Nandishwar stand kept in sabhmandap. |
| 4 | Shashwat or eternal festival | Dashakshana or Paryushan parva | Bhadrapad Shukla Panchami to Chaturdashi [September] darker fifth day to fourteen day, Magh [February-March] and Chaitra | Ten days | Fast/ Puja, Das Lakshan Parva is celebrated by Digambara Jains. In the Digambar tradition, the ten cardinal virtues, Dashlakshan Dharma, are celebrated for 10 days, starting on Shwetambar Samvatsari Pratikraman (Forgiveness Day), (the last day, eighth day of Paryushan MahaParva in Swetamber Tradition) remind Jains of the characteristics of the soul. The ten dharmas or the virtues of the soul are forgiveness, humility, straight forwardness, contentment, truth, sensual restraint, austerities, charity, non-possessiveness, and celibacy; one on each day is celebrated. | Temple and precinct |

| JAIN FESTIVALS | | | | | | |
|-----------------------|-------------------------------------|---|---|--------------------------------|--|--|
| S. No. | Type of festival | Name of Festival | Month of Corresponding Month [Gregorian calendar] | Period | Importance and Ritual performed | Spatial aspect |
| 5 | Shashwat or eternal festival | Kshamawani parva/ Samvatsari Parva | Last day of Dashalakshan parva | Last day of Dashalakshan parva | Digambars celebrate it on the first day of Ashvin Krishna month of the lunar-based Jain calendar. Samvatsari pratikraman is seeking for forgiveness for one's sins on Chaturdhi, 4th day of Shukla Paksha in the holy month of Bhadra. | Temple and precinct |
| 6 | Shashwat or eternal festival | Shodashkaran parva | Chaitra [April-May], Bhadrapad [September-October] and Magh | One month | Fasting for 32 days or 16 days, Puja/ vrat | In temple |
| 7 | Shashwat or eternal festival | Ratnatray parva | Chaitra [April-May], Bhadrapad [September-October] and Magh [February-March] last three days i.e. Trayodashi, Chaturdashi and Purnima | Three days | Ratnatray puja and fasting | In temple |
| 8 | Occasional festivals | Mahavira Nirvan parva [Deepawali Parva] | Ashwin Krushna Amavasya [October-November] [waxing moon] | One day/ dawn of the amavasya | Celebrates passing commemoration of their 24th Tirthankar Mahavira, anniversary of Nirvana | In temple and temple precinct |
| 9 | Occasional festivals | Mahavira Jayanti/ Mahavira Janna Kalyanak | Chaitra Trayodashi [April-May] [13th day of the Chaitra month] | One day | A procession is carried out with the idol of Lord Mahavira, puja. | In temple and temple precinct and procession in city/town. |

| JAIN FESTIVALS | | | | | | |
|----------------|----------------------|---------------------------|---|---------------------------|---|--|
| S. No. | Type of festival | Name of Festival | Month of Corresponding Month [Gregorian calendar] | Period | Importance and Ritual performed | Spatial aspect |
| 10 | Occasional festivals | Shrutpanachami | Jeshtha [June] | One day | Jinawani procession, Acharya Dharasen gave ShrutGyan to Jain monks ‘Pushpadant’ and ‘Bhutabali’ and then both wrote and procession ‘Shatkhandagam’ an important Jain canon. | In temple and temple precinct and procession in city/town. |
| 11 | Occasional festivals | Akshaya Tritiya | Vaisakha Third tithi [lunar day] of the bright half [Shukla Paksha] | One day | Akshaya Tritiya commemorates the first Tirthankara, (Lord Rishabhdev), ending his one-year asceticism by consuming sugarcane juice, also referred to the festival as Varshi Tapa. | In temple |
| 12 | Occasional festivals | Raksha bandhan | Shravan Purnima [August] | One day | Vishnukumar Muni protected and saved the life of 700 saints at Hasinapur, as the symbol of the protection of Munis, 'Rakshabandhan' festival is celebrated. | In temple or at home |
| 13 | Digambar | Mahamastakabhishek | - | Once in 12 years | Veneration of an immense 18 meter high statue of Bahubali at Shravanbelgol, Karnataka | At Shravanbelgol |
| 14 | Shvetambar | Navapad Oli/ Ayambil Oli | Bhadrapad [September/October] and Phalgun [March/April] | Nine days twice in a year | Nine-day Oli is a period of semi-fasting | In temple or at home |
| 15 | Shvetambar | Roth Teej | Bhadrapad tithiya | One day | Eat only one type of grain food, roth, once during the day. | In temple |
| 16 | Shvetambar | Maun Agiyaras or Ekadashi | Ashwin [October/November] | One day | Marks Kalyanaka of many Tirthankars. Complete silence is observed and fasting is kept. | In temple or at home |

Table 3.3 Religious text, built elements and spatial manifestation

| RELIGIOUS TEXT, SPATIAL MANIFESTATION | | | | | |
|--|---|------------------------------|--|-------------------------------|---|
| Religious text | Author | Period | Content | Spatial manifestation | Elements |
| <i>Tiloy Pannati</i> | Shree Vrushabhacharya | Fifth century AD | Jain cosmography, Mention of 24 <i>Tirthankar</i> | Element level | <i>Mana-stambh</i> , <i>samavasaran</i> |
| <i>Mahapurana / Adipurana I and II</i> | Aacharya Jinasen | Ninth century AD | Life of <i>Tirthankar</i> Rushabhdeva and His son Bharat Chakravarti, <i>Samavasaran</i> | Building level | <i>Gopur</i> [gateway], <i>Gandhakuti</i> in <i>Samavasaran</i> |
| <i>Rayan-sar</i> | Kundkundacharya | Second century CE | Vows that Shravak has to follow, puja and rituals | Building level | Temple rituals |
| <i>Tatvarthasutra</i> | Umaswami/ Umaswati | Second to fifth century CE | Jain cosmology (3 rd Adhyay/Chapter) | Element level | <i>Nandishwar Dwip</i> , <i>Panch meru</i> |
| <i>Triloksar</i> | Acharya Nemichandra Siddhantchakravarti | Tenth century AD | <i>Atha Jotirlokadhikar</i> 4, Jain cosmology | Element level | <i>Nandishwar Dwip</i> , <i>Panch meru</i> |
| <i>Padmapauran, part 1 and 2</i> | Acharya Ravishen | 705 AD | <i>Dvitiy parva- Samavasaran</i> , <i>Trutiy Adhyay- Jain cosmology</i> , <i>29 Parva-Jinmandir; Gumfa</i> , <i>Ashtanahik parva</i> | Building level, element level | <i>Jinmandir; Gumfa</i> |
| <i>Tatvarthasar</i> | Shrimad Amrutchandracharya | - | Adhikar 2- Jain cosmology, Shravak vows | Element level | <i>Nandishwar Dwip</i> , <i>Panch meru</i> |
| <i>Pratishtha-sar-sangraha</i> | Sitalprasad | - | Temple rituals and deity installation | Building level | Temple and spatial organization |
| <i>Pratishhtapath</i> | Acharya Jaysen | Twelfth century AD | Temple planning, rituals and ritual space | Building level | Temple and spatial organization |
| <i>Traivarnikachar</i> | Shri Somsensuri | 1667, seventeenth century AD | Daily rituals, temple planning and temple rituals, Shravakachar | Building level | Temple and spatial organization |

3.8 Association of Jainism with nature

Hinduism views nature as a symbol of divinity and riverbanks, hilltops, and tree groves are the sacred sites in mythology and attract pilgrims. The land is considered inherently sacred, having sustained millennia of myths, tales, and traditions (Sinha, 2006). Jains reject the definition of purity as an external thing, linked to water or bathing. The importance of nature in Jainism can be seen in Jain texts and through architecture on hills and mountains. Jain holy places- *Tirthakshetras* are developed on the mountains or on top of the hills in the form of statue, temple or cluster of temples (Balbir, 2019).

In Jain *puja*, *Mangalashtak* it is referred as,

कैलासे वृषभस्य निर्वृतिमही वीरस्य पावपुरे । चम्पायां वसुपुज्यसज्जिनपतेः सम्पदेशैले र्हतां ॥
शैषानामपि चोर्जयन्तशिखरे नेमीश्वरस्यार्ह तो । निर्वाणावनयः प्रसिद्धिभवाः कुर्वन्तु वो मङ्गलम् ॥

Here it is mentioned that, first *Tirthankar* Rushabhnaatha attained salvation from Kailash Mountain/Ashtapad, eighth *Tirthankar* Chandraprabhu from Champapur [Bihar] and twenty-second *Tirthankar* Neminatha from Girnar [Gujarat] and last twenty-fourth Mahavira from Pavapuri [Bihar]. Rest of the other twenty *Tirthankars* attained the salvation from Shikharaji [Jharkhand].

Acharya Ravishen composed Padmapuran [678 AD] based on Paumachariy by Vimalsuri in first-second century AD. Chaturtha Adhyay, *stotra* 130, mentions that-

अथासौ लोकमुत्तार्य प्रभृतं भवसागरात् । कैलाशशिखरे प्राप निर्वृतिं नाभिनन्दनः ॥

Means, *Tirthankar* Rushabhnaatha obtained liberation from Kailash Mountain after rescuing numerous living beings from the world. The literature *Pratishtapatha*²² in *stotras* 62 and 63 describes that, Bharat, son of the first *Tirthankar* Rushabhnaatha, built the first temple on Kailash Mountain.

श्रुत्वा समासाद् भरतेश्वरोऽपि कैलासभूम्ने मणिरत्नचूर्णैः ।
द्वासप्ततिं जैनपमंदिराणां निर्माप्य चक्रे जिनबिंबसंस्थां ॥
ततः प्रभृत्येव महाधनैः स्व प्रतिष्ठया धन्यतमं विधाय ।
संरच्यतेऽनादीजिनेन्द्रचंद्रमुखोद्गातं स्थापनसव्दिधानं ॥

²² *Pratishtapath* composed by Acharya Jaysen in twelfth century AD.

On Kailash Mountain, the first *Chakravarti*²³ Bharat of present half cycle of Jain cosmology [son of *Tirthankar* Rushabhnaatha] constructed a *Tirth* of seventy-two *Chaityalay*- temples [twenty-four past *Tirthankar*, twenty-four future *Tirthankar* and twenty-four current *Tirthankar* using valuable jewels.

In *Pratishtasarsangrah*²⁴, Acharya Vasunandi states that the areas where *Tirthankars* were born, initiated, enlightened, and gained *nirvana*, along with places like riverbanks, mountains, villages, and seashores, are all acceptable for Jain temples. This is stated in 3rd Adhyay of *Pratishtasarsangrah*, in 3-4 *stotra* as,
जन्मनिष्क्रमणस्थानज्ञाननिर्वाणभूमिषु । अन्येषु पुण्यदेशेषु नदीकुलनगेषु च ॥ 3 ॥
ग्रामादिसंनिवेशेषु समुद्रपुलीनेषु च । अन्येषु वा मनोज्ञेषु कारयेज्जिन मंदीरं ॥ 4 ॥

Similar thought is expressed by Acharya Jayasen in *Pratisthapath* composed in twelfth century AD, in *stotra* no. 125,

शुद्धे प्रदेशे नगरेऽप्यटव्याम् नदीसमीपे शुचितीर्थभूम्यां ।
विस्तीर्णं शृंगोन्नतकेतुमाला विराजितं जैनगृहं प्रशस्तं ॥ 125 ॥

Jinalay with lofty *shikhar* and flags can be built in a pure location, a town, a forest, along a river, or in holy land.

In *Aparajitpruchha*²⁵, Bhuvanadeva remarks that Jain temples should be built inside the town, in *adhyay* 179, *sutra* 14,
तीर्थाकरोद्भवाः सर्वे सर्वशांतिप्रदायकाः । जिनेन्द्रस्य प्रकर्तव्याः पुरमध्येषु शांतिदाः ॥

Pandit Manoharlal Shastri mentions in *Pratishthasarodhara* that the location for constructing a Jain temple is carefully chosen and should be proper in all ways.
रम्यां स्निग्धां सुगंधादिदुर्वाद्याढ्यां तत शुचिम् । जिनजन्मादिनवास्ये स्वीकुर्याद भूमिमुत्तमाम् ॥

The references of secular and religious buildings are found in Jain canons. *Stupa* [*chaitya*], *vihara* [monastery], and *Jinalaya* are among the religious

²³ *Chakravarti* in Jainism is an ideal human being with thirty-two major signs of excellence and many minor signs of excellence.

²⁴ *Pratishthasarsangrah* composed by Shree Sitalprasad

²⁵ *Aparajitprichha* is a 12th-century Sanskrit text of composer Bhuvanadeva with major sections on architecture and arts. The text covers Jain architecture and art along with Hindu text.

structures [*Jina* shrine] that are explained in detail in Jain texts (H. Singh & Tiwari, 2010). Architectural typologies like *gumfa*, *Mana-stambh*, *Gopur*, *Jinayatan*, *Chaityalay*, *Jinalay* (Amar, 1996) appear in Jain canons such as *Adinathapuram* and *Padmapuran*.

3.9 Krutrim-Akrutrim Chaityalay

Panch-parameshthi is worshipped by Jains, as are *Jindharna*²⁶, *Jinawani*²⁷, *Jin Chaitya*²⁸ and *Jin Chaityalay*²⁹. According to Jainism, temples on earth are human creations, but there are eternal temples across the cosmos. Jains believe that gods can reach these cosmic islands, thus they construct representational temples that are accessible to humans. These are described as follows in Jain canons-

3.9.1 Akrutrim Chaityalay or eternal Chaityalay

They were not built by anyone and are placed in the Jain cosmology's *Urdhva-lok*, *Adho-lok*, and *Madhya-lok*. These realms are out of reach of humans, but *Devta* [heavenly beings] visit and revere them.

3.9.2 Krutrim Chaityalay or constructed chaityalay

Constructed by human beings and are located in *Manushya-lok*³⁰ of Jain cosmology.

Jains worship these *Chaityalayas*, as discussed in *Samucchay Mararghya*,

त्रैलोक्य के कृत्रिम अकृत्रिम चैत्य चैत्यलय जजू । पञ्चमेरु नन्दीश्वर जिनालय खचर सुरपूजित भजू ॥
कैलाशश्री सम्मेदश्री गिरनारगिरि पूजू सदा । चम्पापुरी पावपुरी पुनि और तीरथ सर्वदा ॥
चौबीस श्री जिनराज पूजू बीस क्षेत्र विदेह के । नामावली इक सहस्रवसु जय होय पति शिवगेह के ॥

I worship *Tri-loka's Krutrim-Akrutrim Chaityalay*. I also worship Nandishwar *Jinalay*, *Panchmeru*. I worship Kailash, Shikharji, Girnar, Champapuri, Pawapuri all the *Siddhakshetra* of twenty four *Tirthankars*.

²⁶ *Jindharna* is the religion narrated by Jinendra deva.

²⁷ *Jinavani* is the message or the teachings of the *Jina* [*Arihant*].

²⁸ *Jin Chaitya* is the idols of *Jina* [*Tirthankar*].

²⁹ *Jin Chaityalay* is the temple where the Jain idols are installed.

³⁰ *Manushya-lok* covers the area up to two and half *dwip* in *Jambu-dvipa*.

3.10 Pilgrimage in Jainism

Sacred place is known as *tirth*. Jains highlight spiritual meaning of the word *tirth* (Balbir, 2019).

Two types of *Tirth* mentioned in Jainism are-

- i. For humanity's salvation, twenty four *Tirthankars* propagated institutions [*Tirth*] referred to as ***Bhav Tirth***. It is stated in *Tatvarthasutra* first *Adhyay* as,

सम्यक् दर्शन ज्ञान चारित्राणि मोक्ष मार्गः ॥

Means, *samyak-darshan* [right belief], *samyak-jnan* [right knowledge] and *samyak-charitra* [right conduct] together, referred to as *Triratna/Ratnatray* or the three jewels/gems in Jainism that constitutes the path to salvation (J. Hegewald, 2006; Zimmer, 2013) and referred to as *Tirth*.

- ii. Jains referred **pilgrimage place as ‘Tirth’** or ‘*Tirthakshetra*’ and are referred to as ***Dravya Tirth***. (Kramrisch, 1946) states that,

“Tirth is the name of a place of pilgrimage on the bank of a river, the seashore or a lake. The meaning of the word is a ford, a passage. Water, the purifying, fertilizing element being present, its current which is the river of life can be forded in inner realisation and the pilgrim can cross over to the other shore.” (p.1)

Jain pilgrimage places are scattered over the subcontinent and image-worshipping is considered sacred. Any place being associated with *Jinas* or Jain values is a holy place (Balbir, 2019). Visiting and worshipping *Siddhakshetra* at least once in a lifetime is considered a virtuous act by Jains (Dundas, 2002). Although there can be other reasons, such as miracles or the presence of a powerful image or tutelary deity, which may lead to a site being regarded as a place of pilgrimage, Jain holy places are frequently linked to the attainment of enlightenment or liberation by a ford maker or other ancient ascetic (Dundas, 2002).

3.11 Iconography

'Idol worship' was practised in Jainism from ancient times, before *Tirthankar* Mahavira (Nagarajaiah, 2009) and Jain images were also discovered in Harappa (Ramachandran, 1987). The earliest *Jina* picture in the Patna museum dates from the

third century BC (Tiwari, 1995). Jain religious literature contains early references to image worship (Cort, 2002). The allusions to *Jina* can be found in early inscriptions discovered in the caves of Udaygiri by King Kharavela [1st C BC to 1st B CE]. **The special religious and mythological concepts of Jainism produced sculptural forms, confirmed to the style of the region and period to which they belonged. Jain mythology like, *Nandishwar-dvipa*, *Astapada*, *samavsaran* was executed following the contemporary style of the region in which they were produced (Ghosh, 1974).**

About the art, Acharya Jinasena in Aadipurān³¹, 16th chapter, states that-

असिर्मषिः कृषिर्विद्या वाणिज्यं शिल्पमेव च । कर्माणिमानि षोढा स्युः प्रजाजीवनहेतवे ॥ 179/16 ॥
तत्र वृत्तिम् प्रजानाम् स भगवान् मतिकौशलतात् । उपदिक्षत सरागो हि स तदासीज्जगद्गुरुः ॥ 180/16 ॥
तत्रासिकर्म सेवायां मषिर्लिपिविधौ स्मृता । कृषिर्भूकर्षणे प्रोक्ता विद्या शस्त्रोपजीवने ॥ 181/16 ॥
वाणिज्यं वणिजां कर्म शिल्पं स्यात् करकौशलम् । तच्च चित्रकलापत्रछेद्यादि बहुधां स्मृतं ॥ 182/16 ॥

Tirthankar Adinatha taught six essential occupations that were regarded necessary for survival: *Asi* [sword work], *Masi* [writing], *Krushi* [farming], *Vidya* [learning], *Vanijya* [business], and *Shilpa* [art and building].

On the temple walls, *shikhar*, and entrance lintels, *Jain* iconography is sculpted. *Jina* is the highest venerated member or Supreme Being in Jain pantheon. Other deities and subsidiary divinities like gods and goddesses, guardian spirits and celestial beings are also worshipped (Manohar, 2012). The pantheon of both the sects are more or less identical (Tiwari, 1995). Jainism iconography can be classified into various types as-

3.11.1 *Tirthankar iconography*

Jaina iconography has its own set of rules (Nagarajaiah, 2009). *Tirthankar* images of both the sects are found in three different postures: *Padmasan* [lotus position], *Ardhapadmasan* [half-lotus posture], and *Khadagasan or Kayotsarg* [standing posture] (B. Jain, 2002). *Shvetambar* images feature open eyes and a crown on the head, whereas *Digambar* images have half closed eyes focused at the tip of the nose. *Shrivatsa* is a *lanchana* [auspicious mark] etched in the centre of the

³¹ *Aadipurān* by Acharya Jināsen, Sixteenth chapter 179 to 182 *shlok*.

chest on several images (Joshi, 1980), see Figure 3.3. Each of the twenty-four *Tirthankars* is identified with an insignia that serves as a unique identifier located beneath the statue (Manohar, 2012).

Jain quadruple or *Chamukha/Chaumukhi* or *Chaturmukha/Sarvatobhadra* [four fold] *Tirthankar* images, inspired by the concept of *samavasaran*, began during Kushana period [approximately AD 30 to circa 375] on the site of Kankali Tila in Mathura and persisted until the mediaeval period (Bhattacharya, 1939; Majumdar, 2017).



Figure 3.3 Digambar and Shvetambar images in *Padmasana* posture and Bahubali image in *Kayotsarga* posture

Source: Author

3.11.2 Associated deities of Tirthankars

In Jainism, gods and goddesses are considered as subordinates of *Jinas* and are referred to as *sasandevatas* (Nagarajaiah, 2009). *Ksetrapalas*, the Gods of cities, are worshipped as *Gram-devata*. Iconographic characteristics of Jain images were developed till Gupta period with *Yaksha* and *Sasandevata* (Bhattacharya, 1939). Although goddess worshipping was present in Jainism from earlier times, it rose as an important position in Jainism during medieval period as a component of devotional *bhakti* movements which dominated medieval Indian religion (Cort, 1987; K. M. Suresh, 2011).

3.11.3 Yaksha-yakshini

Yaksha and *Yakshini*, the *sasandevata* or guardian deities of *Jinas* are referred to as *Jinasasana-devatas* (Chitrabhanu, 2017; Nagarajaiah, 2009). According to Jainism, *Yaksha-Yakshini*, are the heavenly beings, *Vyantar Dev*³² appointed by Indra as an attendant of *Tirthankar* are associated with *samavasaran* of *Tirthankar*. They are seen in pairs near the *Jina* idol, with *Yaksha* on the right side and *Yakshini* on the left side. **These are housed inside the shrine to guard the entrance to the temple or garbhagriha.** Among twenty-four *Yakshis*, Ambika, Chakresvari, Jvalamalini and Padmavati are popular and independent temples are built for their worship. Since they are endowed with eternal the transcendental characters, these are worshipped in order to please them for gaining material favours (Nagarajaiah, 2009).

3.11.4 Ksetrapalas and Dvarpalas

Ksetrapalas are the guards of sacred places in south India and are referred to as Brahmadev or Brahmadev *Yaksha* and are in orange color. **Manibhadra** [one of the major *Yaksha*] is a *Ksetrapal*, commonly seen in *Shvetambar* temples and positioned on the outside of a Jain temple. He is also referred to as *Adhishtak Dev* or *Ishtak Dev* and bears the severed head of an enemy in his lower left hand. **Nakoda Bhairav** [protective male deity in *Shvetambar*] is positioned in small niches in the hall or in outer walls of *Shvetambar* temples. Sometimes, a separate shrine is also constructed. It is found in aniconic representation in natural shaped rocks. **Ghantakarna vira** [protector deity of *Shvetambar* Jainism] is a 'great bow shooting hero; is a guardian of the temple compound associated with the emblem of the bell that resounds to create auspicious sounds in the atmosphere. **Bhomiyaaji** is in the shape of a mountain and is referred as *Adhishtatak Dev*. Figural representation bear clubs as protective weapons (Chitrabhanu, 2017; J. A. Hegewald, 2019).

Dvarpalas or door guardians are the guardians of the sacred compound. The large temple complexes with ever increasing sacred areas have number of *Dvarpalas*. They can be carved or painted onto the sides of doorways. *Dvarpalas* in the form of

³² Jainism discusses four types of Dev, Bhavanvasi dev [residential], Vyantar Dev [intermediaries or peripatetic], Jyotishka Dev [luminaries or stellar] and Vaimanik Dev [Astral or heavenly beings]. Vyantar Dev has supernatural powers including ability to change their forms and sizes and are wandering through the cycles of births and death.

soldiers in uniforms bearing rifles are shown at various Jain sites (J. A. Hegewald, 2019; Nagarajaiah, 2009).

Dikpalas are the deity of cardinal directions integrated in *Digambar* and *Shvetambar* iconography and rituals. *Digambar* sect accept eight [*ashta dikpalas*³³] of eight directions and *Shvetambar* accepts ten by adding two more of upper and lower i.e. Brahma and Naga (J. A. Hegewald, 2019; Nagarajaiah, 2009).

3.11.5 Female Deities

The female deities are used regularly in Jain temples to adorn religious structures other than temples such as *Dharmshalas*, *Maths*, gateways etc. **Vidyadevis** or **Shrutadevis** are the canon-Goddesses and are popular in *Shvetambar* (Nagarajaiah, 2009). Sixteen *Vidyadevis* are iconographically located in the domed ceiling and a group is used for decoration.

3.12 The veneration of Jain ascetics

Jains worship deceased ascetics and other monks along with Panch-parameshthi. Their statues are represented either in seated or in standing position. Images of important teachers are installed along with main *Tirthankar* deity in temple complex or at the pilgrimage places. Living ascetics are also venerated considering them as living embodiments of Jain teachings.

Representation of ascetics at religious places is more common in *Shvetambar* sect. *Kharatar gachchas*³⁴ is a community of *Shvetambar* Jain worship *Dadaguru* [paternal grandfather]. **The temples constructed by the community house figural representations of these *dadagurus* but are kept totally differentiated from *Jina* images and are referred to as *Dadawadi* (J. A. Hegewald, 2019).**

³³ **Ashta Dikplas** are *Kubera* [North], *Yama* [South], *Indra* [East], *Varuṇa* [West], *Īśāna* [Northeast], *Agni* [Southeast], *Vayu* [Northwest] and *Nirṛti* [Southwest] are *dikpalas*.

³⁴ **Kharatar gachchas** is a *Shvetambar Murtipujak Sangha* was founded by Vardhaman Suri till 1031 AD, the community is settled in north-western and central India. Jinadatta Suri [1075-1154 CE], Maṇidhāri Jinachandra Suri [1140-1166 CE], Jinakushal Suri [1279–1331] and Jinachandra Suri II [1537–1612] are the four Acharyas of Gachcha.

3.13 Jain cosmology

The temple deity placement and the rites to be performed are discussed in Jain literature such as *Pratistha-tilak* and *Pratistha-sar-sangraha*. *Rayan-sar* is about the ritual practices that have to be followed by the devotee. During ninth to twelfth century AD, *Purana* were written in *Sanskrit* and other languages discussing religious rites and detailed description of domestic rituals (P. Singh, R. B., 1975 7-8). Jain scriptures were written in the north of India and Karnataka region [during the mediaeval period] and were extensively acknowledged by the Jain community in the region as well as in Maharashtra (P. Singh, R. B., 1975 1-22).

3.13.1 Jain cosmology and its representation in religious rituals

Cosmological writing like *Tatvartha-sutra*, *Harivamsa-purana*³⁵ *Tiloy-pannati*³⁶ are *Digambar* canons written from 100 to 1000 AD. Jain cosmology is the explanation of the physical and metaphysical Universe [*Lok*] & its constituents such as living, matter, space, time, etc. with which the Jain Universe is formed (J. A. Hegewald, 2010 1-19). Jain universe is divided mainly into three worlds; *Adho-lok* [the lower world], *Madhya-lok* [the middle world] and *Urdhva-lok* [the upper world] roughly symbolising the lower, middle and upper part, to a human body standing with legs apart and arms resting on his waist (Chapple, 2001 207-224), see Figure 3.4.

In Jain canon *Tatvarthasutra*, in 3rd Adhyay, Umaswami [2nd to 5th c AD] clarifies the cosmology as,

जम्बूद्वीप लवणोदादयः शुभनामानो द्वीप समुद्राः ॥ 8 ॥

द्वि द्वि विष्कम्भाः पूर्व पूर्व परिक्षेपिणो वलयाकृतयः ॥ 9 ॥

तन्मध्ये मेरुनभिर्वृत्तो शतसहस्रविष्कम्भो जम्बुद्वीपः ॥ 10 ॥

भरत हैमवत हरि विदेह रम्य हैरण्यवतैरावतवर्षाः क्षेत्राणि ॥ 11 ॥

³⁵ *Harivamsa-purana* by Acharya Jinsen, Bharatiya Dnyanapeeth, pp 108-158, 5th Sarg.

³⁶ *Tiloy-pannati Part -I* by Shreeyativrushabhacharya, Jeevraj Granthmala, pp 143-595, 4th Mahadhiyaho.

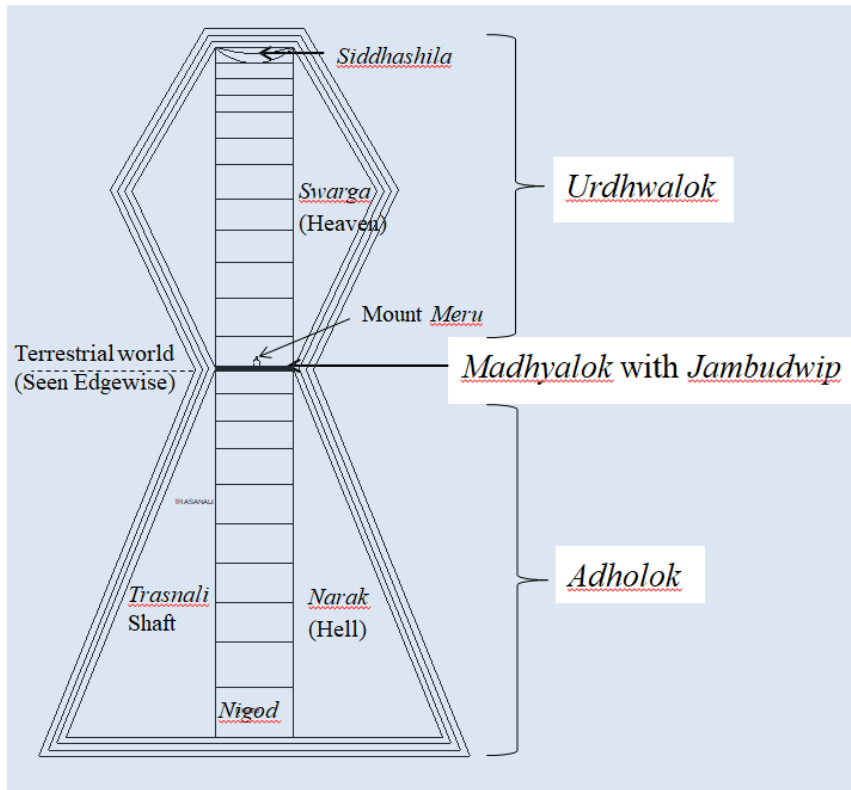


Figure 3.4 Jain cosmology showing Three Worlds – Tri-lok- [Adho-lok, Madhya-lok and Urdhva-lok]

Source: Drawn by the author Based on the Book ‘Jain Bhārati’ by Ganini Gyanamati, 2006

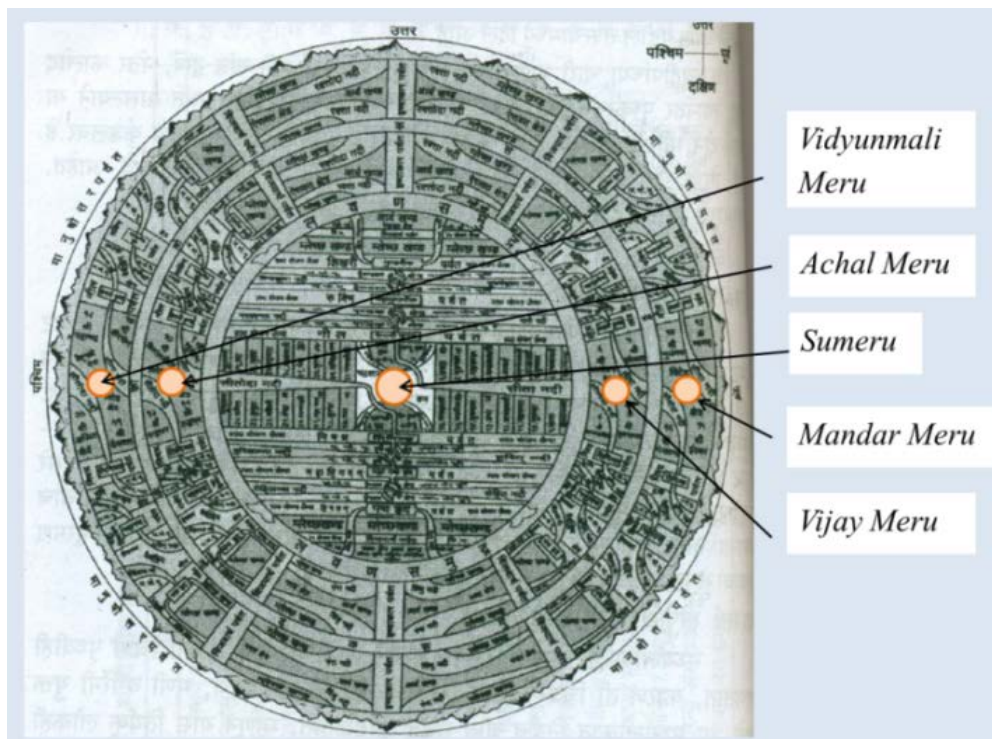


Figure 3.5 Location of Panchmeru shown in two and half dvipa

Source: ‘Olakh Jain Dharmachi’ by Shikharchand Jain, 2007

According to Jainism, *Jambu-dvipa* is in the shape of a circular plate and all the other islands in *Jambu-dvipa* are occupying space in the form of circular rings. There are total five *Meru*'s or Mountains in *Madhya-lok*, one at the center of *Jambu-dvipa* called *Sumeru* which is the tallest and most revered mountain for Jains, two in *Dhataki-khanda* namely, *Vijay-meru* on the east and *Achal-meru* on the West side while two in *Pushkara-dvipa*, namely *Mandar-meru* on the east and *Vidyunmali-meru* on the west side, see Figure 3.5. These five *Meru* have *Akrutrim Jina Chaityalaya* [the perpetual temples] and hence are represented as *Panchmeru* [five mountains] in Jain texts. After this, the eighth island- *Nandishwar-dvipa* in the sequence also has *Akrutrim Jina Chaityalay*³⁷. **Veneration in Jainism includes worshipping places at *Jambu-dvipa* and *Nandishwar-dvipa* through *Bhava- puja*.**

According to Jain texts, after the birth of *Jina*, he receives his birth ablution [*Abhishek*] through God *Saudharma Indra* [situated in *Svarga* in the upper world]. *Indra* carries him to the summit of *Sumeru* referred to as *Panduk-shila* located in its North-East direction, on a special elephant- *Airavat*. This ritual represented through daily *Abhishek*. ***Abhishek*³⁸ is performed by priests in the morning which is the enactment of this first ablution to *Tirthankar* after the birth on Mount *Sumeru* (Pandya, 2017 4).**

3.14 Concept of Samavsaran

Samavsaran concept in Jainism is explained in detail in Jain canons like *Tiloy-pannati*³⁹, *Aadipurān*⁴⁰ and *Harivanshpuran*⁴¹. *Jinas* after attaining omniscience [*keval-jnan*], deliver their first sermon which is represented through art and architecture. For this an amphitheatre-like open-air structure referred to as a *samavasaraṇ* or more colloquially as a *samosaraṇ* is created by *Indra*/god (Dundas, 2002). This literally means, 'place of assembly' or 'assemblage.' It accommodates the audience of listeners, animals, human beings and gods. Hence, Jains are also

³⁷ *Akrutrim Jina Chaityalay* means eternal temple, no one has built them.

³⁸ *Abhiṣeka* is anointment or bathing ceremony of *Tīrthaṅkara*, like water, milk, curd, sandal water, and ghee.

³⁹ *Tiloy-pannati* Part -II by Shreeyativrushabhacharya, Jeevraj Granthmala, pp 299 to 333, *Gatha* 712 to 932.

⁴⁰ *Aadipurān* by Jināsenacharya, Bharatiya Jnanpeeth, page 198, *Pancham Parva*.

⁴¹ *Harivanshpuran* composed by Jināsenacharya in ninth AD.

referred to as *shravaks*, the ‘listeners’. In Jain sculptures, paintings, and scriptures all over India, the scene of *samavsaran*, as a symbolic expression, is depicted with incredible colour and detail (Carrithers & Humphrey, 1991). **Jain temples are the representation of *samavsaran* hence, in *Garbhagriha*; *Jinavani* means Jain canon along with *Tirthankar* Images [*mul-nayak* and *vidhi-nayak*], *Yantra*, *Shrut-skandh* are kept.**

3.14.1 Planning features

Samavsaran can either be round or square in plan, although they seem more commonly to have a circular ground plan with eight circles. The pyramidal preaching hall is topped by a square platform, referred to as *pitha*- platform, *gandha-kuti*⁴² or *devachchhanda*, on which the enlightened *Jina* takes his seat, see Figure 3.6. **The *Tirthankar* sits facing in east direction with *Ashta Pratiharya*⁴³ kept near him but appears to be facing all the other directions so that everyone can hear the sermon perfectly (J. Hegewald, 2000, 2010).**

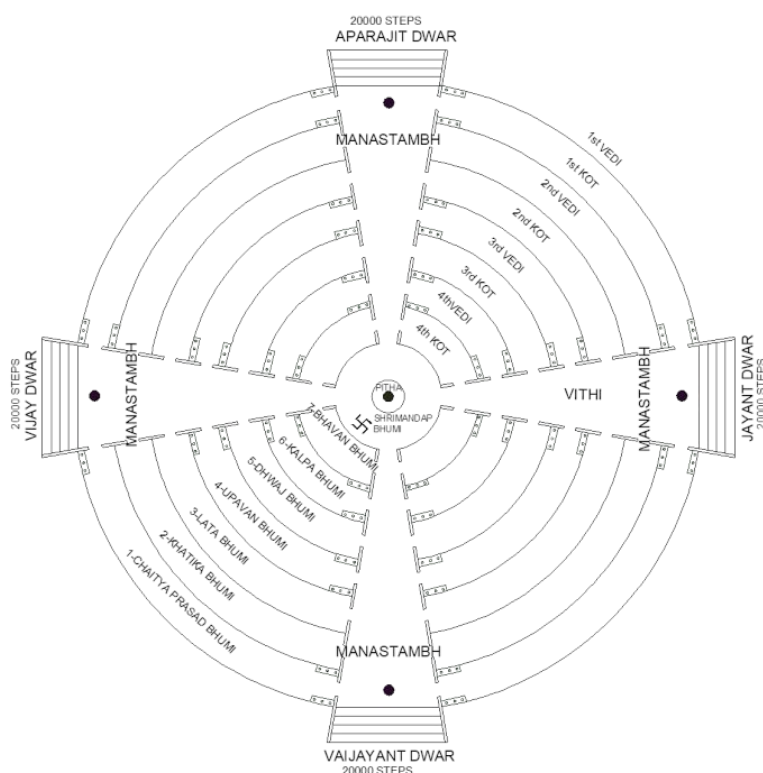


Figure 3.6 Conceptual plan of *Samavsaran*

Source: <http://www.jainsaar.in/Samavsaran.html>

⁴² *Gandha-kuti* has three platforms in circular shape, on top of which *Jina* sits in *Padmasan* posture.

⁴³ *Ashta Pratiharya* is considered as eight heavenly signs which always remain near *Tirthankar*.

According to religion, the preachings by *Jina* are understood by listeners in their own language which are nothing but the teachings of *Jina*. **The *samavsaran* can be entered from all four cardinal directions with a flight of steps. All living beings are allowed to enter into this preaching hall. At the entrance on all four sides, *Mana-stambh*- a standing pillar is located; by looking at a *Mana-stambh* everyone's pride gets shed off before entering into the preaching hall.**

3.15 Tangible and intangible elements

Intangible elements include ritual worships, concepts and stories in Jainism and Tangible elements include artefacts like Jain Flag, Jain Emblem, other Mystic symbols, *Ashta Mangal*⁴⁴ and *Ashta Pratiharyas*⁴⁵.

3.15.1 Intangible elements

In Jainism, rituals are inspired by mythological stories that are passed down through generations with symbolic meaning (Fischer, 1976).

3.15.1.1 Jain ritual worship in temple

Rituals are an integral part of daily life of a *Shravak*. Temple rituals are modelled after what is believed as the original worship performed by the gods during the life of the *Jina* (Restifo, 2019 1-23). The main deity in the *Garbhagriha* is generally a large fixed sculpture (J. A. Hegewald, 2019 7-60). The devotee performs rituals on *vidhi-nayak*⁴⁶. The stand on which a *Tirthankar* deity is kept for the performance of *abhishek* is a three tiered *simhasan* stand⁴⁷, based on the concept of *samavsaran* or *Mount Meru* in Jainism (J. A. Hegewald, 2010).

Circumambulation or *Pradakshina*, is the ritual gesture of walking in a clockwise direction- as a way of showing respect (Feldhaus, 2003). ***Pradakshina*** plays an

⁴⁴ *Ashta Mangal*- *Bhṛungara* -Gilded vase, *chamara* -Fly whisk, *dhvaja* -Banner, *vyajana* - Fan, *chhatra* -Umbrella or canopy, *supratistha* -Seat of honour, *kalasa* -Full water-jug and *darpana* -Mirror.

⁴⁵ *Ashta Pratiharya*- *Sinhasan*- Throne, *Divya Dhvani*- Eternal voice or 'OM' divine letter less speech or sound, *Chanwara*- A fan like thing made of silk with silver handle always used to give honor to elders,

⁴⁶ *Vidhi-nayak* is light and easily movable statues and is therefore used during the performance of daily ceremonies.

⁴⁷ *Simhasanstand* or lion seat or lion throne, acts as a *meru* during its employment in bathing rituals.

important role in Jainism that has influenced the Jain architecture also, as special circumambulatories are planned in Jain temples (J. A. Hegewald, 2019 7-60).

3.15.1.1.1 Daily Puja or Worship: Puja, Vandan Kirtan, and Aarti

Jains worship *Tirthankar* image or symbolic representation of image through two forms: either through *Bhava Puja*⁴⁸ – indicative of mental offering of prayer to *Jinas* or *Dravya-puja*⁴⁹ – concrete, eight-fold worship [*ashtadravya puja*] of *Jina* image (Pandya, 2017 3). To destroy eight *karmas* [अष्टकर्म दहनाय] and to achieve *Moksha*, each *puja* is performed by offering different material having specific significance (Suratia & Sutaria, 2019).

Varanga-charita written by Jatasinhnandi the in seventh century is one of the earliest text explaining about the *abhishek* or bathing rituals (P. Singh, R. B., 1975). Milk and pure water is regularly used to perform *abhishek*. The water collected during *abhishek* is referred as ‘*Gandhodak*’ and it is considered as an auspicious ritual to sprinkle *Gandhodak* on head and body of devotees. **Every temple has a defined space for keeping the container of ‘Gandhodak’ either in mandap or sabha-mandap of temple.** While performing this ritual, the mantra chanted is-
निर्मलं निर्मलीकरणं पवित्रं पापनाशनं । जिनागंधोदकं वंदे कर्माष्टकनिवारणं ॥

3.15.1.1.2 Special (parva) Puja or Worship

The 6th Adhyay of *Pratishthasar* speaks about five types of worships, including daily *puja* and special *parva puja* as-

पूजा चतुर्विधा द्येया नित्या चाष्टान्हिकी तथा । इन्द्रध्वजकल्पद्रुमौ चतुर्मुखश्च पञ्चमः ॥ 75 ॥

- **Ashtanhiki puja**, for eight days [eight-day worship three times in a year from the bright eighth to the full-moon of *Shravan* or July. August, in *Kartik* or October-November, and in *Phalgun* or February-March]
- **Indradhwaj puja**
- **Kalpadrums puja** once in 12 years, along with fifth mentioned as *chaturmukh*.

⁴⁸ **Bhava Puja** is a mental worship or contemplative worship.

⁴⁹ **Dravya Puja** is having significance to destroy eight karma with eight different *Puja*, those are *Jala* [Water] *Puja*, *Chandan* [Sandal-wood] *Puja*, *Pushpa* [Flower] *Puja*, *Dhup* [Incense] *Puja*, *Deepak* [Candle] *Puja*, *Akshat* [Rice] *Puja*, *Naivedya* [Sweet] *Puja* and *Fal* [Fruit] *Puja*.

Pancha-kalyanak⁵⁰ event is usually held before the installation of a Jain image in a new temple, as well as after the temple's *Jirnoddhara* and before the re-installation of a *Jina* idol. The image is not regarded worthy of worship unless certain procedures are done (L. A. Babb, 1996 11-16). These are re-enactments of old rituals that last three days and include five auspicious occurrences in *Jina*'s life (J. A. Hegewald, 2010 1-19). ***Pancha-kalyanak*** references, are available in both sects (Restifo, 2019 1-23). ***Pancha-kalyanak* event, as well as incidents in the life tales of Jinās, are depicted in art and paintings found in temples.**

3.15.1.1.3 Other rituals

Other rituals in the life of pious Jain include worshipping *Panch-parameshthi*, practicing vows, giving alms to *Sadhus*- a holy man, performing *samayika* for equanimity or meditation, performing *Pratikramaṇa*⁵¹ for introspection, practising non-violence, carrying out charitable acts [*dana*], living an honest life (Sangave, 1990 63-86). These rites are referred in Sanskrit by Acharya Padmanandi in *Padmanandipanchvishatika*, in Shravakachar *adhyay*, 7th *stotra*, as,

देवपूजा गुरुपास्ति स्वाध्यायः संयमस्तपः । दानं चेति गृहस्थानां, षट् कर्माणि दिने दिने ॥

Acharya Somsen Bhattarak in Traivarnikachar discusses six essentials, that are-
सामायिकम् तनुत्सर्गः स्तवनं वन्दनास्तुतिः । प्रतिक्रमश्च स्वाध्यायः षडावश्यकमुच्यते ॥

3.15.2 Tangible elements

3.15.2.1 Jain religious symbols

In Jainism, the **Jain flag**⁵² and the **Jain emblem**⁵³ are two symbolic aspects (Kelly, 2009). Jain emblem was adopted by all sects of Jainism in 1974 to commemorate the 2500th anniversary of Lord Mahavira's Nirvana ("Jain Symbol," 2016; Kelly, 2009).

⁵⁰ ***Pancha-kalyanak* events include** *Garbha-kalyanak* [conception], *Janma-kalyanak* [birth], *Diksha-kalyanak* [renunciation], *Kevala-jnana-kalyanak* [omniscience], and *Nirvaṇa-kalyanak* [liberation].

⁵¹ ***Pratikramana*** means returning from violations or a ritual during which Jains repent for their sins and non-meritorious activities committed knowingly or inadvertently during their daily life through thought, speech or action.

⁵² ***Jain Flag*** consists of five horizontal bands following the sequence as red, yellow, white, green and blue colours. The central white part is marked with *Swastik*, with three dots located above it, which represents *Ramatray-Samyak Darshana* [Right Faith], *Samyak Jnana* [Right Knowledge], and *Samyak Charitra* [Right Conduct] followed by an orange coloured crescent at the top representing liberated soul.

⁵³ ***Jain Emblem*** consists of many fundamental concepts and symbols. The outline of symbol depicts the physical nature of Jain universe or *Lok*. The palm symbolizes Jain Vows of *Ahimsa*-nonviolence

Other symbolic elements employed by Jains include *Ashta Mangal* and *Ashta Pratiharya*, which have allusions in Jain canons, *Tiloy-pannati* [Adhikar 4], *Harivanshpuran* [2nd Sarga]. For Jains, the *Ashta Mangal*, or eight fortunate sacred emblems, have mystical significance (Nahakpam, 2011). *Ashta Pratiharya* is eight heavenly signals that are always around *Tirthankar* (N. Balbir; Prashantsagar, 2011) and are an inextricable aspect of the temple. ***Garbhagriha* is occupied by *Ashta Mangal* and *Ashta Pratiharya* and different types of *Yantra*⁵⁴ and *Shrutskandh Yantra*⁵⁵ are used as mystic symbols (J. Hegewald, 2019).**

***Panchmeru* in *Jambu-dvipa* has an auspicious importance in Jainism as each *Meru* has *Akrutrim Jina Chaityalay*. Hence, as a representative of *Panchmeru*, five *Merus* are kept in Jain temples near the *Mul-nayak* [main deity of the temple].**

3.15.2.2 Jain art

Paintings portray meditating *Jina*, incidents and anecdotes from the life of *Tirthankar*, *Mahavira's* first disciple, or the fourfold society of monks, nuns, laymen, and laywomen as well as listening to a sermon. **Temples depict key pilgrimage sites through paintings, stories in Jainism, architectural models or the construction of replica temples in the form of art (J. A. Hegewald, 2019).**

Both sects support the concept of auspicious dreams experienced by *Tirthankar's* mother before his birth and it is mentioned in Jain canons such as *Aadipurān*. *Tirthankar's* Mother sees *Airavat* [Elephant] as the first auspicious dream, indicating the arrival or birth of the spiritual soul (Fischer, 1976). **Elephants are considered as auspicious animals in Jainism and a pair of elephants is located at the entrance of temples.**

with a wheel as *Dharma Chakra*, to halt the cycle of reincarnation through the pursuit of truth. *Swastik* is the representation of pillars of the four fold community which represents Jain *Sangha*-monks, nuns, laymen & laywomen. The three dots above the *Swastik* represent *Rantatray*. And the bottom has a verse taken from *Tatvathasutra* means 'Souls give service to one another'.

⁵⁴ ***Yantra***, mystic symbol used by Jains for worshipping, those are venerated in variety of ceremonies, festivals and events.

⁵⁵ ***Shrutskandh Yantra*** is a *Yantra* having the explanation of Jain philosophy and Jainism, carved on the stone wall of the temples.

Tirthankar Emblem: All twenty-four *Tirthankars* are recognised by an emblem which is used as a unique identification of a *Tirthankar*. The symbols are found at the centre right below the statue (Manohar, 2012).

3.16 Religious Typologies in Jainism

The classification of physical or other qualities of the built environment into various types are known as typology. By detecting the invisible links between architectural objects, it is possible to see differences as well as similarities in the built spaces (Guney, 2007).

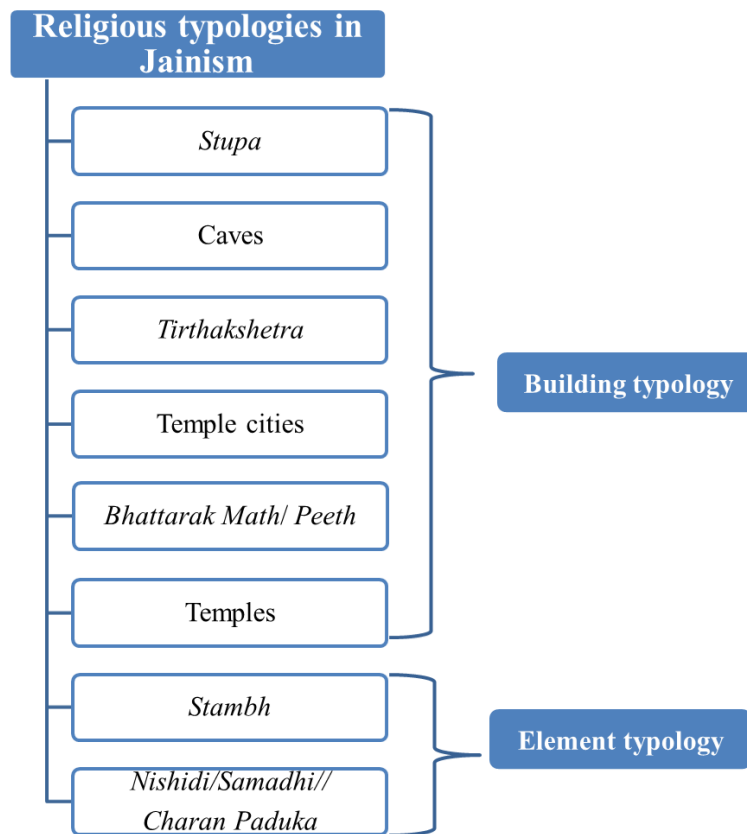


Figure 3.7 Religious typologies in Jainism

Jain *agamas* and inscriptions of third century BC mentions about the shrines dedicated to *Siddha* and are referred to as *Siddha-yatana*. These eternal shrines of *Jina* in heavenly places are paid homage to by gods and goddesses (J. AB. Hegewald, 2016). **Jain architecture began with the rock cut era, which included rock cut caverns and rock cut structures. From the sixth century onwards, structural temples began to emerge (H. Singh & Tiwari, 2010).** Jain literature

(Fergusson, 1891; Ghosh, 1974; J. A. Hegewald, 2019; H. Singh & Tiwari, 2010) discusses the following Jain religious architecture, see Figure 3.7.

3.16.1 Stupa

Stupa referred to as *thubha* in *prakrit*, was a mound of earth raised on the cremation ground after collecting the bone relics of a deceased person to commemorate his *nirvana* or death (H. Singh & Tiwari, 2010). Jain gave burial mounds or *stupa* hemispherical form much earlier than sixth century BC, when Buddha's remains were interred (Tadgell, 1994). *Stupa* had a circumambulation path, which is also noticed in Jain temples. Eg. Kankali Tila, Mathura.

3.16.2 Caves

Many Jain cave shelters were excavated for roaming ascetics as recluses during the third century BC (H. Singh & Tiwari, 2010). Caves used to be smaller in size and carved away from human habitations on the sides or tops of hills (Ghosh, 1974). **Except for a few Jain temples, they are located distant from residential areas.** During fourth century to the end of sixth century AD, *Jina* images were added to the excavated caves for worship. The practice of living on ground in temples prompted the creation of structural temples and the placement of a *Jina* in the sanctuary (Ghosh, 1974; H. Singh & Tiwari, 2010). Eg. Caves of Udaygiri and Khandagiri in Orissa, Ellora caves in Maharashtra.

In South India, Jain caves are referred as *pali* while caves with educational institutions are referred as *palli* (Ghosh, 1974).

3.16.3 Tirthakshetra

As explained earlier in this chapter, two types of *Tirth* are: ***Bhav Tirth*** and ***Dravya Tirth***. ***Dravya Tirth* is also referred to as *Tirthakshetra*** (S. Jain, 2007b). After sixth century, when the temple building got a momentum, a large number of Jain holy places [*Tirthakshetras*] associated with the life of the *Tirthankars* were raised (H. Singh & Tiwari, 2010). Three types of *Tirthakshetra* mentioned in Jain texts are,

- ***Siddhakshetra***: The place of salvation of any *Tirthankar* or an ascetic saint (Ghosh, 1974). Examples in Maharashtra are Muktagiri, Gajpanth, Mangi Tungi and Kunthalgiri.

- **Atishaykshetra:** *Tirthakshetra* where a miracle or wonder has happened or is seen about the temple, the idol or place is known as *Atishayakshetra* (Ghosh, 1974). Examples in Maharashtra are Kumbhoj-Bahubali, Bhatkuli, Kunthugiri.
- **Kalyankshetra:** *Kalyanak* are five major events in *Tirthankar's* life. *Kalyankshetra* are the places related to *Garbha* [Conception], *Janma* [Birth], *Tapa / Deeksha* [Accepting the penance], *Gyan* [Knowledge] *Kalyanakas* of *Tirthankars* (Ghosh, 1974).

Map 3.1 Showing *Tirthakshetra* in India.

Because the majority of the *Tirthankars* were born and spread the faith in North India, *Siddhakshetras/Kalyankshetras* are also located in North India. *Atishaykshetra* can be found throughout the country. In Maharashtra, *Siddhakshetras* and *Atishaykshetras* are located.

श्रीतीर्थपंथरजसा विरजीभवन्ति । तीर्थेषु विभ्रमणतो न भवे भ्रमन्ति ॥
तीर्थव्ययादिह नराः स्थिरसम्पदः स्युः । पूज्या भवन्ति जगदीशमथाश्रयंतः ॥

The *stotra* describes the significance of *Tirthakshetra* and adds that it is beneficial to attend and worship *Tirthakshetra*. (R. Shah) and (Ghosh, 1974) discuss Jain *Tirthakshetra* in India, which are shown in Table 3.4.

Table 3.4 Table showing Jain *Tirthakshetra* in India

| JAIN TIRTHAKSHETRA IN INDIA | | | | |
|-----------------------------|-------------------|--|---|---|
| S. No. | Name of the state | <i>Siddhakshetra</i> | <i>Kalyankshetra</i> | <i>Atishaykshetra</i> |
| 1 | Rajasthan | - | - | Shree Mahaveerji, Keshariyaji [Rushabhdev], Chamatkarji, Keshavray Patan, Chandkhedi, Tijara, Jaipur-Chulgiri [Khaniya], Padmapura [Bada], Bijolia Parshwanath, Chambaleshwar Parshwanath, Baghera, Khandar, Aninda Parshwanath, Sanganer, Shantinath Bamottar, Parshwanath [Zalara Patan] Tonk, Lunwa, Zalarapatan, Chandragiri-Bainad |
| 2 | Uttar Pradesh | Mathura [Chaurasi-Jambuswami], Pawagiri, Pawanagar | Hastinapur, Shauripur-Bateshwar, Kampila, Kaushimbi-Pabhousa, Ayodhya, Ratnapuri, Shravasti, Varanasi, Sinhpuri, Chandrapuri, Kakandi | Ahikshetra [Ramnagar], Chandrawad, Firozabad, Marsalganj, Prayag [Alahabad], Trilokpur, Badagaon, Banpur, Devgad, Karguva, Saironji, Madanpur, Lalitpur, Bahalna |

| JAIN TIRTHAKSHETRA IN INDIA | | | | |
|------------------------------------|--------------------------|---|----------------------------------|---|
| S. No. | Name of the state | Siddhakshetra | Kalyankshetra | Atishaykshetra |
| 3 | Bihar | Mandargiri, Champapuri [Bhagalpur], Gunava, Pawapuri, Rajgruhi, Patna | Kundalpur, Vaishali, Mithilapuri | Aara |
| 4 | Jharkhand | Shree Sammed Shikharji | Kolhua Pahad | - |
| 5 | Madhya Pradesh | Siddhavarkut, Bavangaja [Badwani], Sonagiri, Gopachal mountain [Gwalior], Nainagiri, Dronagiri, Muktagiri, Un-Pavagiri, Kundalpur [Bade Baba], Aaharji, Siddhoday [Nemawar], Ujjain | Vidisha | Gwalior, Panihar, Papoura, Khandar, Thuvounji, Bajarangadh, Kouni, Bandha, Talanpur, Banediya, Maksi Parshwanath, Gyaraspur, Khajuraho, Sinhouniya, Madhiya [Jabalpur], Bina Barha, Pateriya, Bahoriband, Panagar |
| 6 | Gujarat | Pavagad, Shatrunjay [Palitana], Girnar, Taranga | - | Umata, Ghogha, Mahua Parshwanath, Ankaleshwar, Sanjod, Amizaro Parshwanath |
| 7 | Maharashtra | Mangi-tungi, Gajpath, Kunthalgiri, Kundal | - | Ramtek, Bhatkuli, Shirpur [Antariksha Parshwanath], Nemgiri [Jintur], Navagad [Ukhalad], Paithan, Kachaner, Kamthi, Ter, Beed, Ashta Kasar, Karanja, Kumbhoj Bahubali |
| 8 | Karnataka | - | - | Shravanbelgol [Bahubali, Jainbadri], babanagar, Halebeed, Venur, Mudbidri, Karkal, Varang, Hummach Padnavati, Narsinhrajapura, Stavanidhi |
| 9 | Orissa | Khandagiri-Udaygiri | - | - |
| 10 | Uttaranchal | Kailash [Ashtapad], Badrinath | - | - |
| 11 | Tamil Nadu | - | - | Ponnumalai, Tirumalai |
| 12 | Haryana | - | - | Ranila, Kasangaon, Hansi |

3.16.4 Temple cities

Jain architecture started with rock cut phase and during later period, they started building ‘**Temple cities**’ on the hills based on the concept of mountains of immortality (M. Singh & Singh, 2012). Temple cities are the **groupings of temple compounds, which contain large numbers of individual and interconnected temples and smaller shrines**. These are found on sacred hills, and are the places of *keval-jnan* or final release of *Tirthankars- nirvana*, other ascetics or spiritual teachers (Dokras, 2020; J. Hegewald, 2018). **The construction activities at temple cities were continued over the large period of time. Hence, different architectural styles are noticed in the temples (J. Hegewald, 2018).**

3.16.5 Bhattarak Math/ Peeth

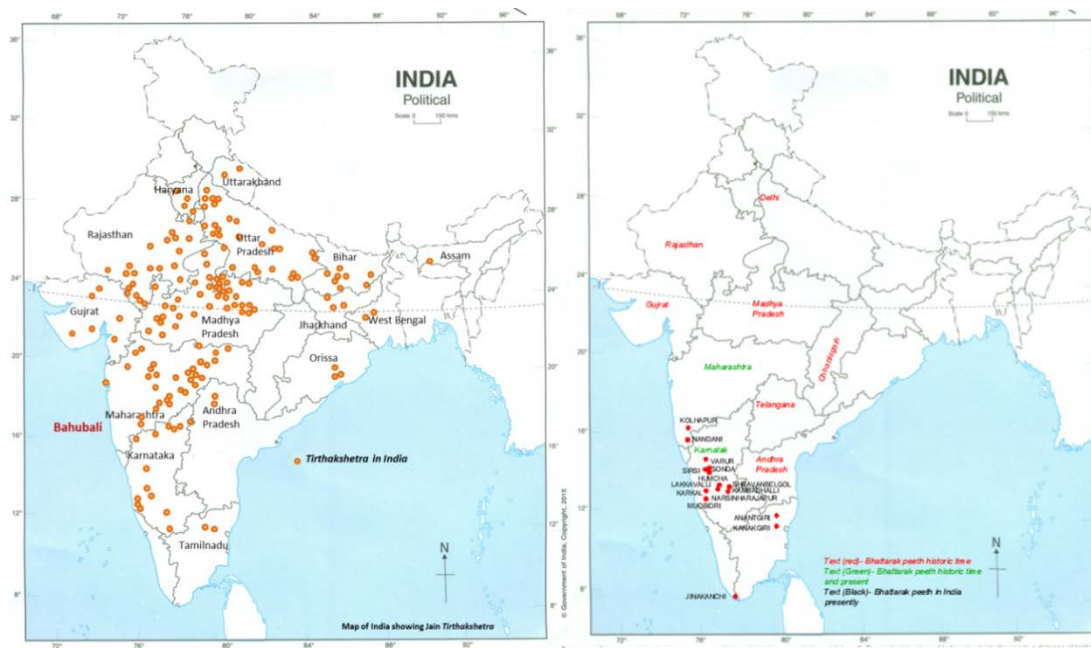
References of *Bhattarak* are found in eighth century Dhavala-Jain canon. Indranandi [930 A.D.], a resident of Manyakheta [Rashtrakut period] and the author of Nitisara, explains the characteristics of *Bhattarak* as,

सर्वशास्त्रकलाभिदन्यो नानागच्छाभिवर्धकः ।
महातपः प्रथाभावी भट्टारक इतीष्यते ॥

Bhattarak is a man who is well-versed in religion, the arts and *gachchas* and is impressive and ascetic as well.

The concept of ‘*Math*’ can be found in both Hindu and Jain traditions. ***Bhattarak* is the head of the ‘*Math*’ (Unknown) religious institution or monastery and the tradition is mostly observed by *Bispanthi* sub-sect of *Digambara*** (Unknown, 2015). *Bhattarak*s began to settle in one location as *Bhattarak Peeth*⁵⁶ grew during the mediaeval period. Though the origins of ‘*Math*’ as an institution are uncertain, the impact of Shankaracharya *Math* [8th century AD] can be seen in Jainism's *Bhattarak* tradition (Joharapurkar, 1958). Map 3.1 shows *Bhattarak Maths* in India along with location of *Tirthakshetras*.

⁵⁶ *Bhattarak Peeth* is the religious Institutions of Jains are referred as *Math* as well as *Peeth* in different parts of India.



Map 3.1 Map showing Jain *Tirthakshetra* in India and location of historic and present *Bhattarak Maths* in India

Source: Prepared by author based on literatures

Bhattarak must observe Jain rites and eventually attain the status of *Nigranth*⁵⁷ - the *Digambar* ascetic (Parshwanath, 2009). *Bhattarak* is also known as *Pattacharya*, which refers to *Math's* leader (Parshwanath, 2009). He has a number of social and religious obligations to fulfil (Sangave, 1990). The main goal of *Bhattarak* tradition is to disseminate Jainism (Sangave, 1990). His responsibilities include manuscript collection and preservation, manuscript analysis and canonical text writing in local languages. *Bhattarak* also organises religious celebrations, temple rituals and the sanctification of new temples and icons, among other things (Chavan, 2000; Delige, 2017; Scholz, 2011). He is also in charge of the *Tirthakshetra*. *Bhattaraks* continue to play a significant role in Maharashtra's Jain community.

3.16.5.1 Evolution of *Bhattarak* tradition

There are various approaches given by authors for the evolution and development of *Bhattarak* tradition in India-

- Jainism got divided into *Digambar* and *Shvetambar* tradition, which were further divided into branches like, sects, sub-sects, *ganas*, *gachchas*, *anvayas*, *sanghas*. In the same way, *Bhattarak*, *Chaityavasi*, *Taranpanth*, *Sthanakvasi* practices

⁵⁷ *Nigranth* is one without any bond or attachment.

came into view introducing their own religious formalities, life-fashions, code of conduct and to some extent the philosophical views (Scholz, 2011).

- *Bhattarak Math* started developing from ancient times and the tradition existed in the first seven centuries after Mahavira (Bhagate, 2019). From ancient times monks used to wander continuously from one place to another to preach Jain doctrines and used to collect alms necessary for their sustenance (Joharapurkar, 1958). Jain ascetics started writing canonical texts by staying for the longer period of time in Jain monasteries and temples, even after the rainy season (Joharapurkar, 1958; Pahedia). Later it became their permanent abode. In the medieval period, Jain temples used to play a role as a centre of worship, as a residence of Jain ascetics, as a centre for education and literature and a platform for socio-religious organization (Joharapurkar, 1958). That gave rise to the *Chaityavasi* tradition in *Shvetambar* and *Bhattarak* tradition in *Digambar* sects (S. Jain, 2007a).
- *Bhattarak* tradition started developing during Muslim rule. The nudity was the mainstay which the *Digambar* Jain ascetics were to face during their regime (Joharapurkar, 1958).
- During eighth to twelfth century Jain *munis* used to participate in social and religious functions, like *Puja-vidhan*, pilgrimage places, other religious functions. Jain *munis* used to live in temples, in *chaitya* or in *basti*. They used to perform religious rites and used to arrange pilgrimage. They used to perform *Jirnodhar*⁵⁸ of temples and get donation of land for religious purpose and compose Jain texts along with protection of literature. Gradually, Jain *Bhattarak* tradition started in different parts of India (Biharilal Jain, 1982).

***Bhattarak Maths* grew into an institution or a building complex, with a mix of religious structures, residential structures and other ancillary structures.**

3.16.6 Temple/Jinalay/Basadi

Jain temples are the place of worship of Jainism and are referred to as *Jinayatan*⁵⁹, *Jinalay*, *Chaityalay*⁶⁰ in Jain texts. It is also referred to as *Devakuta* or *Nirgrantha-*

⁵⁸ *Jirnodhar* means renovation of religious structures.

⁵⁹ *Jinayatan* is derived from *Jina* and *Aayatan*, where *aayatan* is a place of transmission of knowledge.

Arhatayatana, Jinamandira, Vasati, Vasahi, Jinendra Bhavana, Jinasadma etc (Nagarajaiah, 2009). In South India, Jain temples are classified into *Bettus*⁶¹ and *Basadi*⁶² (Kumar, 2018).

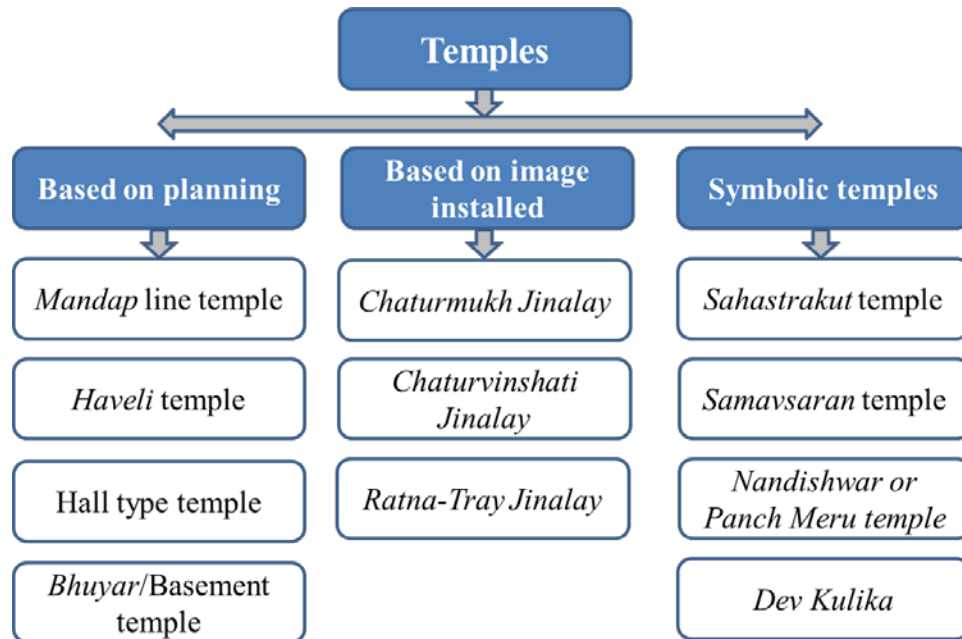


Figure 3.8 Classification of Jain temples

Temples are classified into different types, see Figure 3.8.

3.16.6.1 Based on planning

Temple typologies have been classified by author Hegewald (J. A. Hegewald, 2019) **based on the planning,**

3.16.6.1.1 Mandap line temple

A commonly designed architectural typology, in which the elements included are *garbhagriha* [image chamber], *mandap* [hall] and *porches*, as shown in Figure 3.9. Open or closed hall creates an approach to the main shrine and other deities and ritual articles. A small porch provides access to *Mandap* or hall. Sometimes, a small vestibule [*antara*] is also added between the shrine and *Mandap* (J. A. Hegewald, 2019).

⁶⁰ *Chaityalay* is derived from *Chaitya* and *Aalay*, where *Chaitya* means *murti*-idol and *aalay* means house.

⁶¹ *Bettus* are the courtyard on a hill or rising ground, open to sky and containing contain the image of Gomateshwara.

⁶² *Basadi* has image of *Tirthankar*. It is derived from Sanskrit word Jain *vasati*. It used to be the staying place of *Shramanas*. It is also referred as *chaitya* or *chaityalaya*.

The journey from the porch to the *Mandap* to the image chamber, that houses the sacred image of the temple, represents a symbolic journey to enlightenment, which is Jainism's ultimate objective.

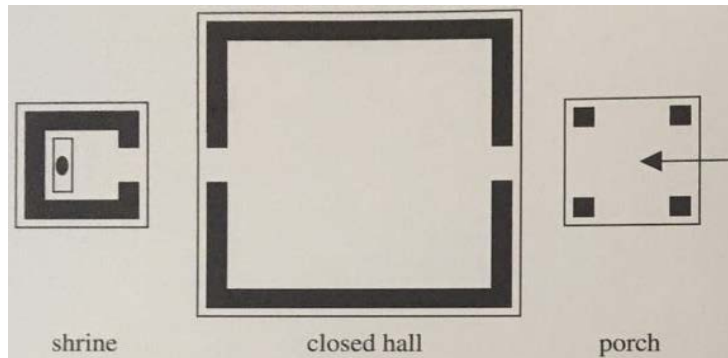


Figure 3.9 Mandap line temple plan

Source: (J. A. Hegewald, 2019)

3.16.6.1.2 Haveli temple

These are designed in the planning style of *haveli* with central court in Rajasthan and North India (J. A. Hegewald, 2019).

3.16.6.1.3 Hall type temple

The modern RCC version of Jain temple has one large spacious hall. **Smaller and delineated spaces like *garbhagriha*, *antaral* are missing in the temple.** Temple plan is open with more light and ventilation provided inside the temple structure and also views the religious icon and sacred objects. The simple architecture of the hall-type temple is combined with lower and upper image chambers, also provided with galleries and roof top shrine of *shikhar* shrines (J. A. Hegewald, 2019).

3.16.6.1.4 Bhuyar/Basement temple

This type of temple has subterranean shrine (Julia AB. Hegewald, 2010.) The reason for providing underground worship was to protect sacred images against attacks of Muslim armies, during twelfth to fourteenth century (Julia AB. Hegewald, 2010.). To protect deities from unstable political and social conditions, the basement temples later became integral parts of temples in few regions in India (Meghal, 2018). The temple basements are accessed through long corridors and interconnected *garbhagrihas* with sculptural representations (Rao, 1960), see Figure 3.10.

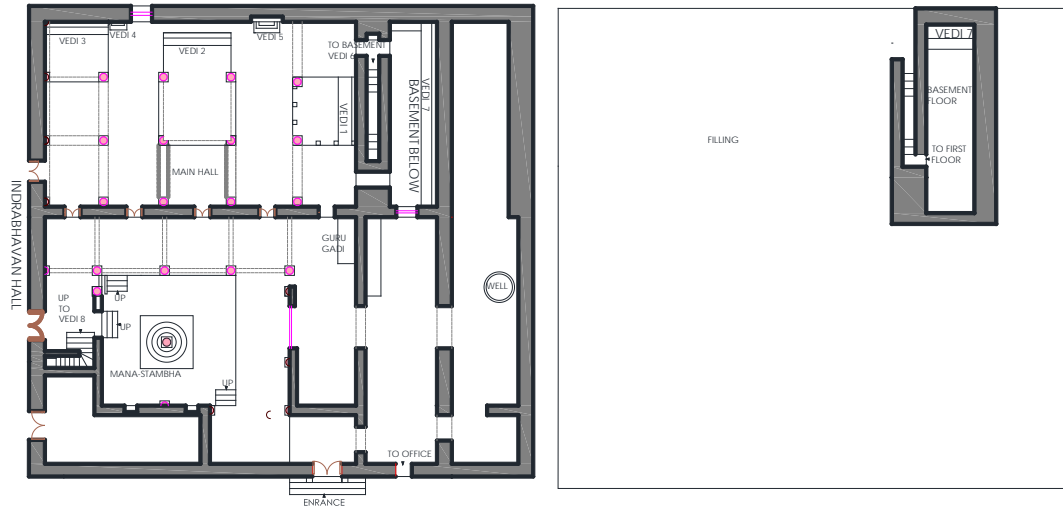


Figure 3.10 Ground floor and Basement/Bhuyar temple plan of Jain temple Nagpur

Source: Author

3.16.6.2 Based on image installed

Jinalay types are categorized as per the image installed in the temple,

3.16.6.2.1 Chaturmukh Jinalay

Chaturmukh [four-faced] temple is the most basic type of Jain temple, with a central shrine that faces all four directions. Such temples are referred to as *Sarvatobhadra* temples in *Shilpashastra*⁶³. The temple *garbhagriha* has four doors with central image known as *chaturmukh-pratima*. A reference to such a temple dates back to the Mahavira period (Julia AB. Hegewald, 2007).



Figure 3.11 Plan and elevation of *Chaturmukh* temple, Ranakpur constructed in 1437 AD

Source: http://www.kamit.jp/03_jaina/6_ranakpur/ran_eng.htm and
https://en.wikipedia.org/wiki/Ranakpur_Jain_temple

⁶³ *Shilpashastra* is a science of art and craft, a manual for sculpture and Hindu iconography, prescribing the proportions of a sculptured figure, composition, principles, meaning, as well as rules of architecture.

The idea is inspired by Jain philosophy and the concept of ‘*Samavsaran*’. The Jain philosophy of relativism, known as ‘*Syadvad*’ could be the driving factor for *Chaturmukh* temple (Amar, 1996). Eg. *Chaumukh* temple at Ranakpur, see Figure 3.11.

3.16.6.2.2 *Chaturvinshati Jinalay*

Chobisi temple is also known as *Chaturvinshati* [twenty four] *Jinalay*. *Chaturvinshati Jinalay* is referred to when twenty four *Tirthankars* are carved on one stone or when twenty four *Tirthankars* images are kept in *Garbhagriha* on one or more *vedis*⁶⁴ (Amar, 1996).

3.16.6.2.3 *Ratna-Tray Jinalay*

Jain canon discusses about *Ratnatray* –the Three Jewels – the right faith [*Samyak Darshana*], right knowledge [*Samyak Jnana*] and right conduct [*Samyak Charitra*] as the path of liberation from the cycle of rebirths (Dundas, 2002). In temples, representative images of specific three *Tirthankars*- Shantinath [16th *Tirthankar*], Kunthunath [17th *Tirthankar*] and Arahnath [18th *Tirthankar*] are installed. According to Jainism, these three were *Tirthankars*, *Chakravarti*⁶⁵ as well as *Kamdev*⁶⁶, hence are known as *Ratnatray* (Amar, 1996), as shown in Figure 3.12.



Figure 3.12 Ratnatray temple at Vandoor, Kagal

Source: Author

⁶⁴ *Vedi* is the platform on which the *mula-nayak* along with *vidhi-nayaks* is installed in *garbhagriha*.

⁶⁵ *Chakravarti* are emperors who rule over a part of the world, eg. Bharat Chakravarti son of Adinatha and born in a royal family of Ikshvaku dynasty. *Chakravarti* are 12 in number.

⁶⁶ *Kamdev* means beauty and power, also they are brave and clever, *Kamdev* are 24 in number.

3.16.6.3 Symbolic temples

Symbolic temples are of following types-

3.16.6.3.1 Sahastrakut temple

Arihant Tirthankars are referred to by 1008 names in Jainism because they have 1008 symbols on their bodies. As a result, 1008 images of the *Sahastrakut* temples are carved on stone or metal (S. Jain, 2007b), see Figure 3.13.



Figure 3.13 Sahastrakut temple at Kumbhoj, Kolhapur

Source: Author

3.16.6.3.2 Samavsaran temple

Samavasran is the divine preaching hall of *Tirthankar*. *Saudharma Indra*⁶⁷ creates *samavsaran* after *Tirthankar* attains omniscience (Amar, 1996), see Figure 3.14.



Figure 3.14 Samavsaran temple showing *Gandhakuti*⁶⁸ with three levels of *Peeth* at Kumbhoj

Source: Author

⁶⁷ *Saudharma Indra* is referred to as King residing in heaven, and is a part of Jain rebirth cosmology.

⁶⁸ *Gandhakuti* is the three leveled platform above which *Jina* sits while addressing all living being in *Samavsaran*.

3.16.6.3.3 *Nandishwar temple and Panchmeru temple*

Few concepts of Jainism related to cosmic and mythical space and events are converted to the architectural structures. The concepts are represented through art and architecture in the form of paintings, sculptures, miniatures. The few events which are believed to be happening in the life of *Tirthankar* that happen in the universe distant apart, involve space or structure and that are explained through the architectural models (J. A. Hegewald, 2019).

Nandishwar-dvipa, *Jambu-dvipa's* eighth *Dvip* [island], is a ring-shaped island with fifty two *Akrutrim Jina Chaityalay* and thirteen temples in each cardinal direction. Because this island is beyond the reach for humans, the gods and goddesses of Heaven, as well as *Saudharma Indra*, visit *Nandishwar-dvipa* three times a year for eight days during *Ashtanhika Parva* to worship *Jina* idols (Dnyanamati, 2006; S. Jain, 2007b). ***Nandishwar-dvipa's* architectural expression is achieved through thirteen symbolic temples in each cardinal direction [for a total of fifty two temples] as shown in Figure 3.15 or a *Nandishwar Yantra* kept in each temple.**



Figure 3.15 Plan of *Nandishwar-dvipa* temple, Rajasthan and *Panchmeru* temple at Bahubali, Kumbhoj, Kolhapur

Source: (K M. Suresh, Reddy, Nagi, & Panda, 2012) and Author

3.16.6.3.4 *Dev-kulika*

Dev-kulika, popularly found in North India, is the chain of subsidiary shrines in Jain temple construction developed in twelfth century. Jain *Tirthankar*, *Yaksha*, *Yakshini* and various divinities are placed in the niches referred as *Dev-kulikas* (J. A. Hegewald, 2019).

3.16.6.4 Stambhs

There are three types of stambh commonly seen, see Figure 3.16.

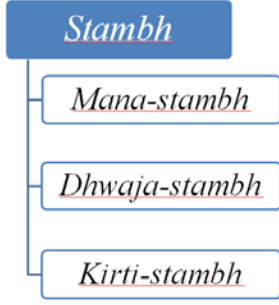


Figure 3.16 Types of *stambh* in Jain architecture

3.16.6.4.1 Mana-stambh

Mana-stambh is a free standing pillar, located at the entrance of all four cardinal directions of *Samavasaran* (S. Jain, 2007b). ***Mana-stambh* of a temple is an ornamental element and carries four images of *Jina* [same as mul-nayak of temple] in a small temple like structure on the top facing in all four cardinal directions (Ghosh, 1974).** The images are either in *Khadagasan* or in *Padmasan* [sitting or standing] posture. The three tiered base of the *Mana-stambh* is square, rectangular, octagonal or rarely circular in shape, see Figure 3.17. ***Ashta Mangal*, sixteen dreams of *Tirthankar's* mother as well as stories from the Jain canons are carved or painted on all sides of the base of *Mana-stambh* as well as on the pillar.** Though *Digambar* and *Shvetambar* both the sects accept the *Samavasaran* concept, *Mana-stambh* as an architectural element is less common in *Shvetambar* temples (Julia AB. Hegewald, 2011).

In *Aadipurān*⁶⁹ written by Jinsan Archaya in tenth century, the explanation of *Mana-stambh* is found as-

अधिष्ठिता विरेजुस्ते मनस्तंभा नभोलिहः । ये दुराद् वीक्षिता मानं स्तंभयन्त्याशु दुर्दशाम् ॥ 95 ॥
हिरण्मयीजिनेन्द्रा र्च्यस्तेषां बुध्नप्रतिष्ठिताः । देवेन्द्राः पूजयन्ति स्म क्षिरोदाम्भोऽभिषेचनैः ॥ 98 ॥
हिरण्मयाङ्गा प्रोत्तुङ्गा मूर्ध्निच्छत्रत्रयाङ्गिताः । सुरेन्द्रनिर्मितत्वाच्च प्रासेन्द्र ध्वजरुढिकाः ॥ 101 ॥
मानस्तम्भान्महामान योगास्त्रैलोक्यमाननात् । अन्वर्थसंद्याया तज्ज्यैर्मनस्तंभाः प्रकीर्तिताः ॥ 102 ॥

⁶⁹ *Adipurān* chapter 22, stotra 95, 98, 101 and 102

The *stotra* explains that, *Mana-stambh* sheds the pride of human being. The heightened *Mana-stambh* is decorated with *chamar* and flag.

References of *Mana-stambh* are found in *Harivanshpuran* in second and nineteenth *sarg* [chapter], 4th chapter [*chautho Mahadhiyaro*] as *Indra-dhvaja* in *Tiloy-pannati*,
पंचसया रूऊणा छक्कहिदा वड्डमाणदेवमि । णियणियजिणउदयेहिम् बारसगुणिदेहिं थंभउच्छेहो ॥
जोयणमधियम् उदयं माणत्थंभाण उसहसामिमि । कमहिणं सेसेसुं एवं केई परुवेन्ति ॥
उवरिमभागा उज्ज्वलवेरुलियमया विभूसीया परदो । चामरघण्टा किन्किणिरयणावलिकेदु पहुदिहिम् ॥
ताणं चूले उवरिं अट्टमहापाडिहेरजुत्ताओ । पडिदिसमेक्केक्काओ रम्माओ जिणिन्दपडिमाओ ॥
माणुल्ला सयमिच्छा वि दुरदो दन्सणेण थंभाणं । जं होन्ति गलिदमाणा माणत्थंभं ति तं मनिदं ॥

The *stotra* describes the height of *Mana-stambh* in the *samavsaran* of *Tirthankar* Mahavira and states that the *Mana-stambh* is twelve times the height of *Tirthankar*. *Mana-stambh* height went on reducing from *samavsaran* of Rushabhnaatha to *samavsaran* of Mahavira and used to be decorated with *Ashta Pratiharya*.



Figure 3.17 View of *Mana-stambh*, *Kirti-stambh* and *Dhawaja-stambh* located in front of *Digambar* temples in South India

Source: Author

3.16.6.4.2 *Kirti-stambh*

Dharma-chakra-stambha or *Kirti-stambh* is a monolithic pillar surmounted by the symbol of sacred wheel, found in South Maharashtra and South India, see Figure

3.17. These are found from recent centuries and they indicate a return of earlier symbolic imagery (Julia AB. Hegewald, 2011). The *stambh* has a wheel with twenty four *aara* or spokes representing twenty four *Tirthankars* (Maharaj, 2000). It is a symbol of twenty four *Tirthankars*, universal emperor of spiritual power.

3.16.6.4.1 *Dhwaja-stambh*

Dhwaja-stambh, another monolithic pillar found in South Maharashtra and South India and is generally located in the courtyards of *Jain* temples, facing the main religious structure or is found outside the gateway facing the sacred compound (Julia AB. Hegewald, 2011), see Figure 3.17.

3.16.6.5 *Nishidi/Samadhi/Paduka Pavelion/Charan Paduka*

Sometimes, instead of *Tirthankar* images, the symbolic representation of *Jina* in the form of *charan paduka* [foot prints] is installed at Jain religious precinct. The introduction of Islam into India increased the creation and veneration of symbolic representation of *Jinas*. *Charan paduka* of Jain ascetics and *Tirthankars* are found at many *Tirthakshetra* in India and the structure is referred to as *Nishidi/Samadhi* (Amar, 1996; Julia AB. Hegewald, 2007).

The above findings from the literature were helpful in field work -Case study of Jain religious architecture in Kolhapur district.

3.17 Temple styles in India

Indian temple architecture evolved due to the Royal patronage received and the socio-political and economic aspect during the period. The structural temples were constructed following the philosophy and rituals of the religion. Jain architecture did not identify distinct Jain form of expression. The distinctness in planning is shaped by distinct Jain perception or religion and by adapting it to specific Jain ritual practice (J. A. Hegewald, 2019).

Two types of temples are discussed in Hindu temple architecture [and Jain Acharya Devnandiji Maharaj] (Maharaj, 2000).

- *Nirandhara* type [with *pradakshinapath*]
- *Sandhara* type [without *pradakshinapath*]

The basic temple elements are,

- a. *Garbhagriha* [Sanctum]
- b. *Antaral* [Vestibule]
- c. *Sabhamandap Gudhmandap* [Meeting hall]
- d. *Mukh Mandap* [Verandah/Porch]
- e. *Shikhar* [Tower]

From ancient times, three styles were popular in Indian temple architecture (Hardy, 1995),

- *Nagar* style in North India
- *Dravid* style in South India
- *Vesar* style created through the selective mixing of the *Nagar* and *Dravid* orders

Nagar temples are sub-divided into various types, based on its *shikhar* shape (Hardy, 1995),

- i. ***Shekhari***: Replica/clustered *shikhar* arranged to reflect the mountain and its sub-peaks.
- ii. ***Bhumij***: *Shikhar* rises in *bhumis* or storeys, in the form of smaller *kuta-stambhas*.
- iii. ***Latina or Rekha prasada***: Square at the base and whose walls curve or slope inward to a point on top.
- iv. ***Phamsana***: Roofs are composed of several slabs that gently rise to a single point over the centre of the building. *Phamsana* roofs do not curve inward; instead they slope upwards on a straight incline.
- v. ***Valabhi***: Rectangular buildings with a roof that rises into a vaulted chamber.

3.17.1 Requirements of Temple as per Jain text

Jain ‘*Vastusar Prakaran*’ by Pandit Bhagwandas Jain is about the translation of (*ParamJain Chandrangaj Thakkar Pheru virachit: Vastusar Prakaran*, 1997) Thakkar Pheru⁷⁰ book. Another book (*Sutradhar Mandan Virachit: Prasad Mandan*, 1997) ‘*Prasad Mandan*’ by Pandit Bhagwandas Jain is about the translation of Sutradhar Mandan⁷¹ book. ‘*Vastu Chintamani*’ is (Aacharya Devanandiji Maharaj, 1996) another Jain temple *vastu* book explains Jain art and iconography, temple

⁷⁰ **Thakkar Pheru** was a Shrimal Jain from Kannana or Kalpana, Haryana, was recruited by Alauddin Khalji during late thirteenth and early fourteenth century AD.

⁷¹ **Sutradhar Mandan** was related to lineage of Sompura Gujarat Architects and was Principal architect of Maharana Kumbha [1433-1468 AD], was a great scholar of Vastu Shastra and a pioneer of scriptures. His works included Matsyapurana to Aparajitprachha.

planning in detail. Jain ‘*Vatthu Vijja*’ (Amar, 1996) discusses the symbolic temple types and basics of Jain temple, see Figure 3.18.

Jain text *Trivarnikachar* in its 6th Adhyay, discusses about the process of temple construction along with the temple elements and spatial distribution. The text mentions that, *Vedi* should be constructed to install a Jain image, *Garbhagriha* and *Mandap* to be built, *Swadhyay Shala*⁷², dance-music related school, *Mana-stambh* in front of the temple should be constructed. This is mentioned as,

पीठबन्धं ततः कुर्यात्प्रासादस्यानुसारतः । आदौ गर्भगृहं द्वारे ततः सुत्रनिवावासकं ॥ 19 ॥

ततो मण्डपविन्यासं वेदिकस्थानमुत्तमम् । द्वाराब्दहिश्चतुःपार्श्वे चित्रशालां मनोहराम् ॥ 20 ॥

व्याख्यानकारणस्थानं नाट्यशालाम् विचित्रितां । वाद्यनिर्घोषकास्थानं मानस्तम्भं मनोहरम् ॥ 21 ॥

पूर्वोत्तरम् दक्षिणमस्य कार्यं द्वारं तथा पूर्वदिशासु नृत्य ॥

गीतालये चोत्तरमर्थशास्त्रसद्वाचनागेहमतः प्रशस्तं ॥ 135 ॥

पाश्चात्यभागे द्रविणालयादि विद्यालयं दक्षदिशि प्रदक्षिणा ॥

जिनलयादेः परितोऽत्र कार्या प्राचीनयन्त्रोपमसंनिवेशतः ॥ 136 ॥

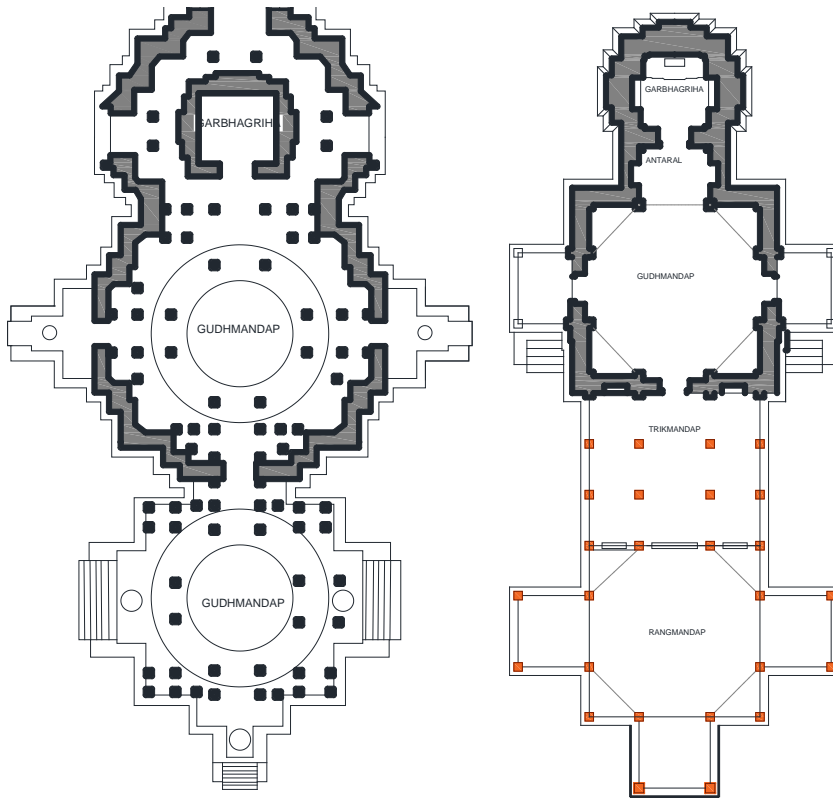


Figure 3.18 Sandhar type and Nirandhar type temple plans

Source: Prepared by author based on book *Devsshilpa* by Acharya Shree Devnandiji Maharaj

⁷² *Shwadyay* is a recitation or reading of religious text, *Swadhyay shala* is a place or for studying religious text.

Jain canon discusses three different temple planning possibilities and the methods in which temple planning should be done. Entrance can be located in East-North or South direction, dance-music space in East direction, *swadhyay* room is in north direction, backside storage space, south side literature space and should be planned around the religious structure.

3.18 Jain architecture in India

The twenty fourth *Tirthankar* Mahavira was born and propagated Jainism in Magadha region of Bihar. From this point the religion migrated to West, North and South India. The wealth and influence of patrons and the support of pontiff of monastic institutions, resulted in sustained patronage of Jain religious monuments (Michell, 2015). There were several monarchs who were Jain and supported the religion. **The socio-political history and architectural developments of Jainism were studied for the east, west, north, south and central regions of India.**

3.18.1 North-East India [*Haryana, Uttar Pradesh, Bihar, West Bengal and Orissa*]

King Chetaka of Saisunaga dynasty [642 to 413 BC] was a patron of Jainism. By the end of sixth century BC, King Bimbisara of Magadha and His son Ajatshatru, from Patliputra, extended their full support to Jainism (Tadgell, 1994). Patliputra – Ujjain became the centre of Jainism (Roy, 1984). Emperor Chandragupta Maurya, the founder of Maurya dynasty, turned *Jain* and migrated to South with Acharya Bhadrabahu (Sangave, 1990). Jainism was patronized by Ashoka, Kharavela of Kalinga [1st or 2nd C BC] etc. During this period the religion spread outside Bihar up to Mathura, Orissa and to the South to Karnataka. Jainism migrated to western and northern parts of India and began to decline gradually under Pala and Sena in Bengal and Bihar [8th to 12th C AD]. It never completely lost a footing in eastern part. Number of sacred sites associated with Jainism are present in the region (J. A. Hegewald, 2019).

Earliest Jain monuments include two rock cut Sonbhandar cave at Rajgir [3rd to 4th c AD] (J. A. Hegewald, 2019). Udayagiri and Khandagiri caves in Orissa are from Kharvela dynasty. Khandagiri continued to develop and expand till eleventh century

and were dug for the abode of *Jain* ascetics, were converted into places of worship and furnished with rock cut image of *Tirthankar* (J. A. Hegewald, 2019). Sculptures were carved in Rani Gumpha (Loomba, 2019).

3.18.2 West, Central and North India [Gujarat, Rajasthan, Madhya Pradesh]

Jainism was patronized by many rulers (J. A. Hegewald, 2019; K. C. Jain, 2016). Jainism spread in Rajasthan during the eighth century. The progress and popularity of Jainism in Rajasthan and Gujarat was the outcome of the presence and efforts of celebrated Jain *munis* of various orders (S. Jain, 2012). During medieval period, Jainism received patronage in Gujarat and *Shvetambar* sect developed remarkable monuments in the region. Under the patronage of Solanki rulers-Chalukya clan [10th to 13th C AD], Siddha Raja and Kumar Pala flourished the great Jain teacher and scholar Hemchandra Acharya⁷³ ("Jain World: Historical Role of Jainism," 1996; Roy, 1984).

Earliest rock cut caves at Dhank-Rajkot district, Gujarat, Kathiawad excavated during the period of Western Satraps or Western Kshatrapas. Vimal Vasahi and Luna Vasahi temples were constructed temples at Mount Abu. Khajuraho, Nagara style temples developed during Chandela rulers [9th to 13th C AD]. Revivalist architecture developed in 1439 AD with the construction of *Chaumukh* Adinatha temple at Ranakpur (Michell, 2015). ***Maru-Gurjara* architecture or Solanki style, was originated in Gujarat and Rajasthan [11th to 13th C AD], under Solanki dynasty. The style that originated became popular in Jain temples and later spread across India and to the diaspora Jain communities in the world (Julia AB. Hegewald, 2015).**

3.18.3 South India [Andhra Pradesh, Tamil Nadu, Kerala and Karnataka]

Jainism flourished in Deccan and enjoyed royal patronage almost for [4th to 12th C AD] 1000 years (P. B. Desai, 1957). Jainism had begun in Karnataka even before the arrival of Chandragupta Maurya (K. Murthy, 2011). In South Indian Jain literature, mention of number of religious structures found in the region witness the presence of

⁷³ ***Acharya Hemachandra*** was a Jain scholar, poet, mathematician and polymath, mathematics and contemporary history.

Jain population in the past (J. A. Hegewald, 2019). According to epigraphs Jainism was present in **Andhra Pradesh** during second century and the earliest evidence in Andhra Pradesh is found in seventh century. In **Tamil Nadu**, Jainism was present in fourth century BC (Sangave, 1976). Tamil Nadu caverns are found containing inscriptions, epigraphs in the Brahmi characters of the third century BC (Roy, 1984). Acharya Samantbhadra⁷⁴ [150 CE to 250 CE] was from south India lived during Chola dynasty who spread the religion in South India. Pallava King Mahendravarman-I [600 to 630 AD] patronized Jainism before converting to Shaivism. Jainism diminished from Tamil Nadu from eighth century with the revival of Shaivite and Vaishnavite and had survived in **Karnataka** from early twelfth century and is considered as golden period of Jainism and Jain architecture (J. A. Hegewald, 2019). Many Jain scholars were born in the region and contributed to the development of Jain literature. The period of tenth to thirteenth century, in the literary activities is referred to as '**Jaina Age**' (K. Murthy, 2011).

Shvetambar teachers stayed in the south, both in Karnataka and south India, in sixteenth century (P. B. Desai, 1957). Other than *Digambar* and *Shvetambar* sects, the sect *Yapaniya*⁷⁵ originated in Karnataka [2nd to 14th C CE], having similarity with *Digambar*. *Yapaniya* helped in strengthening and popularizing the religion in Karnataka (K. Murthy, 2011). They built *basadis*, choultries⁷⁶ and schools. In Karnataka, independent temples were constructed and were worshipped for *Yakshini* Padmavati, *Yakshini* of Pashvanatha. **In Karnataka Jains, the profession followed by the community gave rise to the formation of sub-sects. For example, agriculturists were called as Jain Chaturthas, Bangle sellers became Bogar Jains and Jewellery sellers became Javari Jains and so on (D. R. G. Desai).**

Jainism received royal patronage from Ganga of Talakad [350 to 370 AD and 986 to 999 AD], Rashtrakut ruler [753 to 982 AD], Chalukya rulers [543 to 753 AD], Kadamba of Banavasi [345 to 525 AD] and Hoysalas – feudatories of Kalyani Chalukyas [950 to 1343 AD] (V. Shah). Rock-cut caves at Ellora were carved during

⁷⁴ *Acharya Samantbhadra* was *Digambar* Acharya was a poet, logician, eulogist and an accomplished linguist.

⁷⁵ *Yapaniya* sect had shared certain principles of both the groups and wanted to avoid rigidity and also tried to bridge the gulf between the two sects.

⁷⁶ *Choultry* is a resting place, an inn or caravansary for travelers, pilgrims or visitors to a site.

Rashtrakut rule. Jain centres in south India originated or developed on or by the side of hills and mountains and were noted for their picturesque view and endowed with nature's boundary (P. B. Desai, 1957). Kolanupaka or Kulpakji was a holy place for Jains developed **in Andhra Pradesh**.

Tamil Nadu Jain architecture is seen in rock-cut sculptures carved on the hills and natural caverns and were worshipped (P. B. Desai, 1957). To the south of Tamil Nadu, Kalumugalai rock cut caves in Thoothukudi district were carved in the eighth century. More than 100 carved sculptures and clusters of Jain inscriptions were found from before common era (Dundas, 2002). Settlement like '**Samanars**' [*Shramana* tradition or ascetic tradition] and many Jain settlements were developed in Tamil Nadu (Nagarajaiah, 2009).

In **Karnataka**, region of Gangavadi- south Karnataka was developed as a Jain centre. Shravanbelgol and Kambadhalli architecture developed during Ganga rule. Badami, Aihole and Purigere Jain architecture were developed by Chalukya rulers. Gokak regions, Saundatti, Terdal in Bagalkot district, Arasibidi in Huagund district, Hunagund, Manyakheta [Malkhed] developed as a capital of Rashtrakut was a Jain centre from first century, Halasi, Khanapur taluka during Kadamba period were developed as important Jain centres (P. B. Desai, 1957). Karkal, Mudbidri also developed as an important Jain centre. After Shravanbelgola, 18 m high *bettus*-Gometeshwar statues were installed in Karnataka region at Karkal [13m in 1432 AD], at Dharmashthala of 12m, at Venur [12m in 1604 AD], at Gommatgiri [18 m high] in twelfth century. *Stambhs* and temples were also constructed (Roy, 1984). **As the temple construction process accelerated during early medieval period, it gave rise to temple cities like, Shravanbelgol, Harsi, Dharwar, Aihole, etc.**

3.19 History of Jainism in Maharashtra

3.19.1 Early references of Jainism in Maharashtra

The regional extent of Maharashtra is defined differently in various Hindu religious texts composed during medieval period but from ancient times it was the land of pilgrimage places (Feldhaus, 1986). References of Maharashtra as '*Maharatta*' found in the travel account of Chinese pilgrim Yuan Chwang (Balikai, 2015).

The region of Krishna River to Narmada River used to be referred as Maharashtra (Sangave, 1976). Jainism was present in Maharashtra before Chandragupta Maurya reached South India (A. V. N. Murthy, 2011). Tagar [Ter] was an important Jain centre in early centuries of the Christian Era (V. Shah, 2008). The early references of Jainism in Maharashtra are found in the story of Kalakacharya [247 BC - 151 BC] (V. Shah, 2008). The earliest inscriptional evidence of presence of Jainism was found in cave of Pale in Pune district [2nd C BC]. The cave located in ancient route passing through Nane Ghat. The inscription is carved in *Prakrit* language and is in *Brahmi* script. The first line of inscription is '*Namo Arihanta Nam*' which is the pious *stotra* in Jainism. One more reference of Jainism in Maharashtra is recently found at Lohagaonwadi, 25 kms from Pale (Pradhan et al., 2020; M. Sanglikar, 2009).

Jain monks migrated to south India through Maharashtra (V. Shah, 2008). Pratishthan or Paithan was an important Jain centre and was referred to as a *Tirth* or *Mahatirth* (V. Shah, 2008). From the ancient *Prakrit* literature it is evident that *Tirthankar* Mahavira visited Marathwada region of Maharashtra during the religious propagation tour of different parts of India (Sangave, 1990).

3.19.2 Socio political and geographic history of Maharashtra

After Chandragupta Maurya, first dynasty to rule Maharashtra was Satavahans of Paithan [230 BC to 225 AD]. Satavahan rule was followed by Vakatakas [250 AD to 525 AD]. Chalukya of Kalyani or Western Chalukya [973 to 1180 AD] as well as Chalukya of Badami or Early Chalukya [550 to 760 AD] ruled the region of Maharashtra and Karnataka. During medieval period, Rashtrakut of Malkhed ruled Karnataka and Maharashtra regions and again Chalukya ruled. After Chalukya, Shilahar rulers ruled South Maharashtra. During the end of twelfth century Yadavas of Deogiri established their rule over this kingdom (Chaugule & Sutar, 2002; Patil, 2003). Along with these rulers, Ratta of Saundatti, Kalchuris, Shilahars of Kolhapur and Konkan also ruled the state (Rao, 1960).

The geographical boundaries of Maharashtra in seventeenth to nineteenth century similar to district boundary today, included the south-west regions of Pune, Sangli, Satara and Kolhapur, upto Solapur. In the east, it was upto Vidarbha with Nagpur and the region of Khandesh. Yadava of Deogiri and Shilahars revived the structural

architecture in Deccan in eleventh century (Sohoni, 1998). Maharashtra is located at the centre of Jain pilgrimage like Karnataka to the south and Gujarat and Rajasthan to the North. **Maharashtra has significant Jain population and south Maharashtra is an important archaeological remains of Jain images and buildings (Feldhaus, 2003).**

3.19.3 Jain religious architecture in Maharashtra

Tirthakshetras [*Atishaykshetras*, *Siddhakshetras*] and *Bhattarak Maths/peeths* are evolved in Maharashtra during ancient period. In Maharashtra, cave temples were developed at Ellora [Dist. Aurangabad] [9th C AD], Dharashiv [Dist. Osmanabad] [6th C AD] Anjaneri [Dist. Nashik] [12th C AD], Kharosa [Dist. Latur] [Late 8th – early 9th C AD] and at other interior places. Out of total number of Jain cave-temples in India, more than seventy five per cent are found in Maharashtra (V. Shah, 2008). Maharashtra was an ancient seat of ***Bhattarak*** i.e. religious heads and their *maths* were located in different parts of Maharashtra like Kolhapur, Nandani in south Maharashtra; Latur in Marathwada region; Karanja and Nagpur in Vidarbha region.

- In **Konkan**, Jainism and Jain architecture are relatively less found.
- In **Marathwada**, during pre-Islamic period important Jain centres were developed at Aurangabad, Daulatabad, Ellora, Dharashiva, Ter, Jintur, Kachner and Kandhar. *Bhattarak Math* was developed at Aurangabad, Daulatabad and Latur. Jintur, Parbhani dist. became popular centre during fourteenth-fifteenth century. Kunthalgiri [*Siddhakshetra*]-Shiradshahapur became a popular *Tirth* in the fourteenth century (V. Shah).
- In **Vidarbha**, Shirpur became an important *Tirth- Atishaykshetra* from fourteenth century. Lonar was an important Jain centre from eleventh century. Karanja and Ramtek developed in seventeenth century, Karanja was developed as *Bhattarak Math* from fourteenth century (V. Shah).
- In **North Maharashtra**, Nashik became an important Jain centre during fourteenth century. Gajapantha [Dist. Nasik] is a *Siddhakshetra* and cave temple. Mangi-Tungi [Dist. Khandesh] is a *Siddhakshetra*, having caves on the hill and one that dates back to seventh to fourteenth century, attained importance during fourteenth century (R. Shah).

Table 3.5 Table showing *Tirthakshetra* and important Jain centres in *Maharashtra*

| S. No. | Region | Places in Maharashtra | Period | Importance |
|--------|--|--|--|---|
| 1 | Marathwada | Paithan, Aurangabad, Kachner, Ter, Dharashiv, Kandhar | Pre-Islamic [before 14 th C AD] | <ul style="list-style-type: none"> • Dharashiv and Ter as <i>Tirth</i>, • Aurangabad and Daulatabad as <i>Bhattarak Math</i> • Kandhar as Jain center • Kachner and Jintur as important place |
| 2 | Marathwada | Ukhlad and Parbhani Marathwada | 13 th to 18 th C AD | <ul style="list-style-type: none"> • Important Jain center |
| 3 | Marathwada | Kunthalgiri, Shiradshahapur, Latur | Post 14 th C AD | <ul style="list-style-type: none"> • Kunthalgiri, Shiradshahapur as Important Jain center • Latur as <i>Bhattarak Math</i> |
| 4 | Vidarbha | Shirpur, Karanja, Ramtek | 14 th C AD | <ul style="list-style-type: none"> • Shirpur as Tirth - Atishaykshetra • Karanja as <i>Bhattarak Math</i> |
| 5 | North Maharashtra | Anjaneri | 12 th C AD | <ul style="list-style-type: none"> • Important Jain center |
| 6 | North Maharashtra | Nashik | 8 th to 14 th AD | <ul style="list-style-type: none"> • Stronghold of Jainism and Jain <i>Tirth</i> |
| 7 | North Maharashtra | Vadner and Chandanpuri [Malegaon] | 7 th to 9 th C AD | <ul style="list-style-type: none"> • Jain temple by Rashtrakut ruler |
| 8 | South Maharashtra | Kolhapur region | 8 th to 12 th C AD | <ul style="list-style-type: none"> • Near to Karnataka, Stronghold of Jainism • Important Jain center • Kumbhoj as <i>Tirthakshetra</i>, Kundal <i>Tirth</i>, Nandgiri • Kolhapur and Nandani as <i>Bhattarak Math</i> • Cultural region, Jain villages |
| 9 | South Maharashtra And North Karnataka | South Maharashtra [Kolhapur, Sangli, Solapur, Osmanabad] And North Karnataka [Gulbarga, Bijapur, Belgaum, Bidar] | 8 th to 12 th C AD | <ul style="list-style-type: none"> • Karnataka was Stronghold of Jainism • Important Jain centers in North Karnataka • Shravanbelgol main <i>Tirth</i>, <i>Bhattarak Maths</i> • Ruled by many Jain rulers like, Ganga, Chalukya, Hoysala, Rashtrakut, Ratta • Aihole- Badami caves, Hampi |

- In **South Maharashtra**, [Solapur, Sangli, Satara and Kolhapur region] Solapur was an important Jain centre. Most of Jain literature was published from Solapur. **Tirthakshetra** Kundal [the capital of Chalukya] and Nandgiri Jain cave temple [10th C AD] is located in Satara district. Kolhapur was an important Jain centre and ruled by Jain ruler Shilahar.

Following Table 3.5 shows the development of Jainism and Jain architecture in Maharashtra.

3.20 Concept of Cultural Region

For an individual, a region is a part of earth that has coherence and meaning in some way. A region is a collection of areas that are linked to one another and contrast with another collection of places [another region]. For those who live in it, as well as those who think about and care about it, a region has a specific identity and meaning (Feldhaus, 2003).

In anthropology and geography, a cultural region or cultural sphere refers to the aspects of culture associated with an ethno-linguistic group and the territory it inhabits. The concept of a cultural region was first mentioned in **cultural anthropology**. It was defined as a geographic region that is characterized by a mostly **uniform culture and cultural environment**. A cultural region can be drawn on various aspects like religion, folklore, architecture, etc. The region can be referred to as a '**cultural region**' if it has traditional forms, shares a common historical consciousness, language- religion and the material manifestations of religion (JORDAN, 2005). According to Peter Jordan,

*"A cultural region is a manifestation of a certain culture in the landscape on one hand and as a factor of shaping cultural identity on the other. These are all symbolic but shape **the identity of the people raised** and living in this region and they contribute to a common consciousness."*

Hence, a cultural region has its distinct identity and also has uniform culture and cultural environment (Chaugule & Sutar, 2002; Mirashi, 1974).

3.21 Cultural region of Karnataka and Maharashtra

From the literature study, it was observed that Jainism received royal patronage in Karnataka from various dynasties from ancient times. During Kadamba rule, Halasi developed as Jain centre and many Jain temples in wood and brick were constructed (Murthy, 2021; Sharma, 1940). During Badami Chalukya, well known Jain rock cut temples and structural temples were constructed.

Period of Rashtrakut was the golden age of Jainism in Karnataka (Murthy, 2021) when a developed form of architecture was noticed. The feudatories of the Rashtrakut were staunch supporters of Jainism. Rattas of Saundatti or Savadatti [875-1250 CE] ruled region of Belgaum [Kundi or Kuhundi Madala] and their provincial governors were patrons of Jainism. Many temples were constructed in North Karnataka. During Hoysala rulers, Jainism flourished in Karnataka (Sangave, 1976) and received patronage during Sevuna of Devgiri.

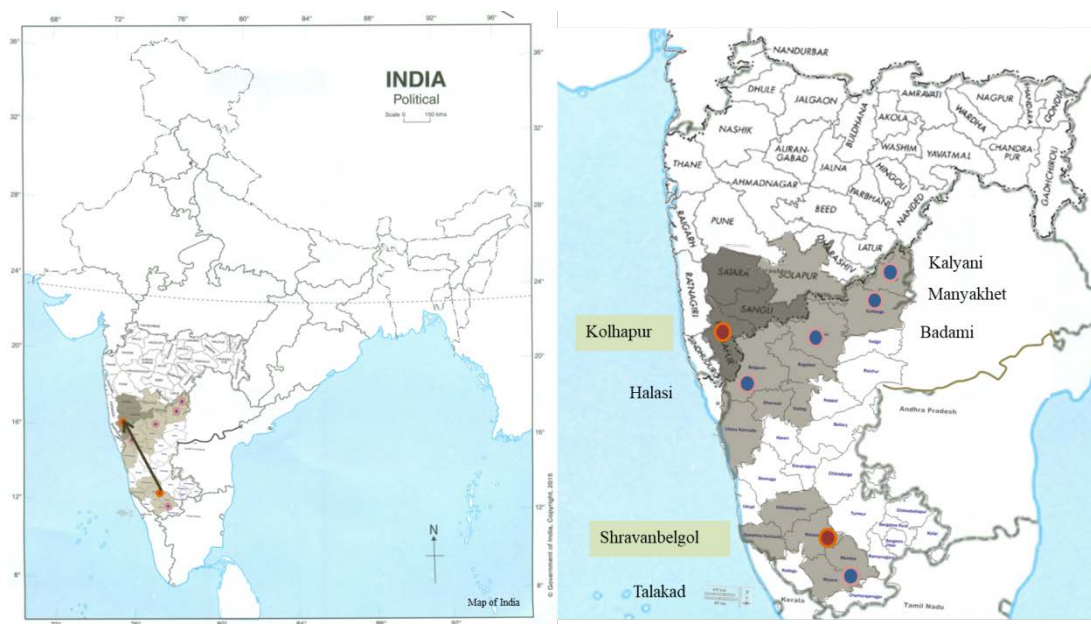
Shilahar rulers [940 to 1215 AD] were the feudatories of Rashtrakut and Kolhapur branch of Shilahar emerged around the downfall of Rashtrakuta dynasty (Sangave, 1976). **Shilahar of Kolhapur and Rattas of Saudatti were minor rulers in South Maharashtra and North Karnataka respectively, who were Jain by conviction and contributed significantly to the Jain faith's prosperity (P. B. Desai, 1957).** Jainism received great patronage under Shilahar of Karad and Kolhapur. Shilahar ruled Kolhapur, Sangli and Belgaum region (Malaiya, 2020).

According to James Burgess, Jainism existed at Aiwalli and Badami [6th to 7th C] in Karnataka and then with a pause of four to five centuries, architectural style reappeared in Belgaum and in neighbourhood areas in eleventh and twelfth century. **Kolhapur region is near Karnataka which had a stronghold of Jainism from eighth to twelfth century. Kolhapur was developed as an important Jain centre with the development of different religious typologies.** Most of the temple settlements in Kolhapur district were located in the basin of Varna-Krishna and Panchaganga, near the town of Kolhapur (V. Shah, 2009b).

Jainism and Jain architecture flourished in Karnataka, but also had an impact in Kolhapur, South Maharashtra, which was ruled by Jain rulers. The region of North Karnataka and South Maharashtra is considered as a 'Cultural region' and preliminary delineated area, see Map 3.2.

The region is located in Krishna River basin, on the banks of the rivers like Varana, Panchaganga, Doodhganga, Vedganga, Malaprabha and other tributaries of Krishna river (Collector, 2012; M. Sanglikar, 2009). Demographically it is also proved that, the community centralised in the region of South Maharashtra and North Karnataka, mainly in Sangli, Kolhapur, and Belgaum, Solapur, Hubali and Bijapur districts (Sangave, 1976; M. Sanglikar, 2009).

The community in this confluence zone belongs to same religion, culture, occupation (Scholz, 2011). Shilahar colonized number of Jain villages nearby Kolhapur and the Jain community that migrated from Karnataka region settled in those places (M. Sanglikar, 2009). The region received patronage from Chalukya, Rashtrakut and Shilahar rulers. **Kolhapur was well known as ancient Jain centre with the place of an important *Tirthakshetra*, Kumbhoj in South Maharashtra. *Bhattarak Maths* were also developed in the region during ancient period.**



Map 3.2 Spread of Jainism in Karnataka under the patronage of rulers who followed Jainism

Source: Map prepared by author based on literature study

3.22 Jain Population in Maharashtra and Kolhapur

As per the Government census of India 2011, Jainism is a minority religion with 0.37% of total Indian population. The maximum Jain population is settled in Maharashtra is 1.246%. In 1881, when first census of 'Jain' as an independent

religion happened, Jain population was 0.48% of total population (Sangave, 1980). Jain population in Maharashtra is majorly settled in south Maharashtra. According to 1971 and 1901 population census, **ten per cent of total Jain population of India has settled in Kolhapur, Sangli and Belgaum district** a distinctive case in India (Balikai, 2015; Sangave, 1976). Followed by Mumbai city [5.38 %] and Osmanabad [5.38 %], Kolhapur contributes 4.00 % to the Jain population in Maharashtra. Jainism is the third largest religion [Jains 4.00%] in Kolhapur district after Hinduism [82.70%] and Islam [7.39%].

Jainism spread in North Karnataka [Gulbarga, Bijapur, Belgaum and Bidar] and in South Maharashtra [Kolhapur, Sangli, Solapur and Osmanabad]. Kolhapur evolved as a Jain centre during ancient times with Jain religious architectural development and also contributes to more Jain population. So, for the present study Jain religious architecture from the administrative limits of Kolhapur district is selected.

3.23 Summary

The literature review aided in the discovery of the following conclusion, which is relevant to the research study:

According to the faith, Rushabhanatha was the first of the twenty-four *Tirthankars* to be born in a primitive age, at the end of the third *kala* and the other *Tirthankars* were born in the fourth *kala*. Mahavira, the last *Tirthankar*, was born in sixth century BC.

Philosophy of Jainism

Jainism does not believe in God as creator, survivor, or destroyer of the universe. According to Jainism, the universe has neither beginning nor end and is eternal and unending. Worldly time cycle of Jainism, time revolves like a pendulum in half circle from the descending to the ascending stage in the universe. Jainism is based on the *Anekantaveda* and the *Karma* theory. There are **five vows** in the Jaina philosophy and the ultimate goal of everyone is to achieve salvation.

Spread of Jainism in India

Digambar and *Shvetambar* are the two primary sects, each of which is branched into sub-sects. The community is dispersed all over India. *Shvetambars* may be found in the north and west India, while *Digambars* can be found in the Deccan and south India.

Jain iconography

Jina is the most revered figure in the Jain pantheon always found in two postures, ***Khadagasan*** and ***Padmasan***. Jains also worship other subsidiary divinities such as gods and goddesses, guardian spirits and celestial beings.

Jain cosmology

According to Jain theology, Jain cosmos is divided into three worlds,: *Adho-lok* [lower world], *Madhya-lok* [middle world], and *Urdhva-lok* [upper world]. According to Jainism, *Jambu-dvipa* is in the shape of a circular plate in *Madhya-lok* and all the other islands occupying space in the form of circular rings. In *Madhya-lok*, there are five *Merus* or Mountains, one of which is *Sumeru* located in the centre of *Jambu-dvipa*. **Jain veneration includes worshipping of *Jambu-dvipa* and *Nandishwara-dvipa*.**

Rituals in Jainism

In the morning, a priest performs *Abhishek*, which is the reenactment of *Tirthankar's* first ablution after his birth on Mount *Sumeru*. Worshipping can be in the form of Daily *Puja/Abhishek* or **Special *Parva Puja* or *Worship***. Jains also use *Ashta Mangal* and *Ashta Pratiharya*, which have allusions in Jain canons. The *Ashta Mangal* or eight lucky sacred emblems, have mystical significance for Jains (Nahakpam, 2011). Five *Meru's* in *Jambu-divpa* have *Akrutrim Jina Chaityalaya* [the perpetual temples] and hence are represented as ***Panchmeru*** [five mountains] in Jain texts. **Elephants are revered as auspicious animals in Jainism and the statues may be found at the entryway of most Jain temples throughout India.**

Samavsaran concept

Samavsaran is a 'place of assembly' or 'assemblage'. It can accommodate a listenership of living beings like, animals, humans and gods. The *samavsaran* can be

entered from all four cardinal directions and has *Mana-stambh* located at the entrance of all four directions. **Jain temples are designed as a symbol of *samavsaran*.**

Jain text and religious architecture

In Jainism, the mountain-caves and cave temples are considered more ancient and sacred. Jains referred to as **pilgrimage place as ‘*Tirth*’** or ‘*Tirthakshetra*’ and they are referred to as ***Dravya Tirth***. *Jinalay* with lofty *shikhar* and flags can be built in any pure location, a town, a forest, along a river or in holy land.

Religious architecture in Jainism

Religious architecture is found in following typologies, like *Stupa*, caves, *Tirthakshetra*, temple cities, temples, *stambh* and *Nishidi/Samadhi/paduka*. There are different sub-group of temples, which can be categorised as based on planning, based on image installed and symbolic temples.

Jain architectural development in India

The aforementioned typologies can be noticed developing over time. Jainism enjoyed widespread support from India's rulers. Architectural evolution in India can be traced back to the second century BC. In south India, the period from the eighth to the twelfth centuries is considered the golden age of Jainism. The period of tenth to thirteenth century, in Karnataka literary activities is referred to as ‘**Jaina Age**’. Jainism received royal patronage from many rulers.

Jainism and Jain architecture in Maharashtra

In Maharashtra, there are references to Jainism dating back to the second century BC. During the medieval period, Rashtrakut of Malkhed dominated Karnataka and Maharashtra and then Chalukya and Shilahar kings ruled South Maharashtra. Maharashtra has had a long history of Jainism and Jain architecture, with *Atishay-kshetras*, four *Siddha-kshetra*, and *Bhattarak peeths/Maths*.

Kolhapur district has temples from the fifth century. Two *Bhattarak Maths/peeths*, *Tirthaskhetras* were also developed in South Maharashtra and Kolhapur was developed as an important Jain center, receiving patronage from rulers like Chalukya, Rashtrakut and Shilahar. From the literature it was observed that the region is not studied for Jain architecture, hence selected for the study.

CHAPTER 5 – DATA ANALYSIS AND FINDINGS

Built places define communities, offer them a sense of belonging and give them a cultural identity, hence architecture is a way to analyse society. Sacred and secular architecture, on the other hand, demonstrates a constant process of adaptation and transformation across various areas and cultures (Khare).

The research study was started with a literature survey. To decide the study area, literature was studied for the following aspects-

- Jain history
- Patronization by rulers and development
- Jain settlements
- Jain religious typologies
- Period of development of Jain art & architecture

Kolhapur and Sangli districts fall into the Krishna basin, which, with its innumerable tributaries, rich alluvial soil and adequate water sources is agriculturally the most prosperous area of Maharashtra (Dikshit, 1986). Jain community is settled in this region. In this region, a group of people as a 'collective identity' are bound together by the same system of values (Scholz, 2011). Influential Jain saints like Acharya Samantabhadra [2nd century CE], Acharya Viraseana [792-853 CE], Jinasana [9th century CE] and Acharya Somadeva [10th century CE] were associated with Maharashtra and South Maharashtra and they had composed their sacred work and literary masterpieces in the region.

5.1 Kolhapur- A historic city

5.1.1 Location

Kolhapur is one of the important cities in Maharashtra state, located in the Southwest of Maharashtra. It is located on the bank of Panchaganga River, on the eastern side of the Western Ghats. The Sahyadri Mountain range runs through the city on the west and the Warana River runs through the city on the north. On the southern side, Kolhapur is bordered by the Belgaum district (KMC, 2008). Kolhapur is located at 16° -42' north latitude, 74° -14' east longitude, and 550 metres above the mean sea

level (Collector, 2012). Kolhapur district is divided **into twelve *tehsils* or *talukas*, each of which is divided into a number of villages**, covering an area of 7685 sq km, see Figure 5.1 Map of Maharashtra showing location of Kolhapur district and Location of *talukas* in Kolhapur district.

Prior to independence, the city served as the capital of the Maratha Empire's princely state of Kolhapur. The city, known as the ***Kashi of south India***, was an early Buddhist centre as well as an important Hindu centre. From the fifth century AD, Jainism flourished in the region. As a result, Hinduism and Jainism coexisted.

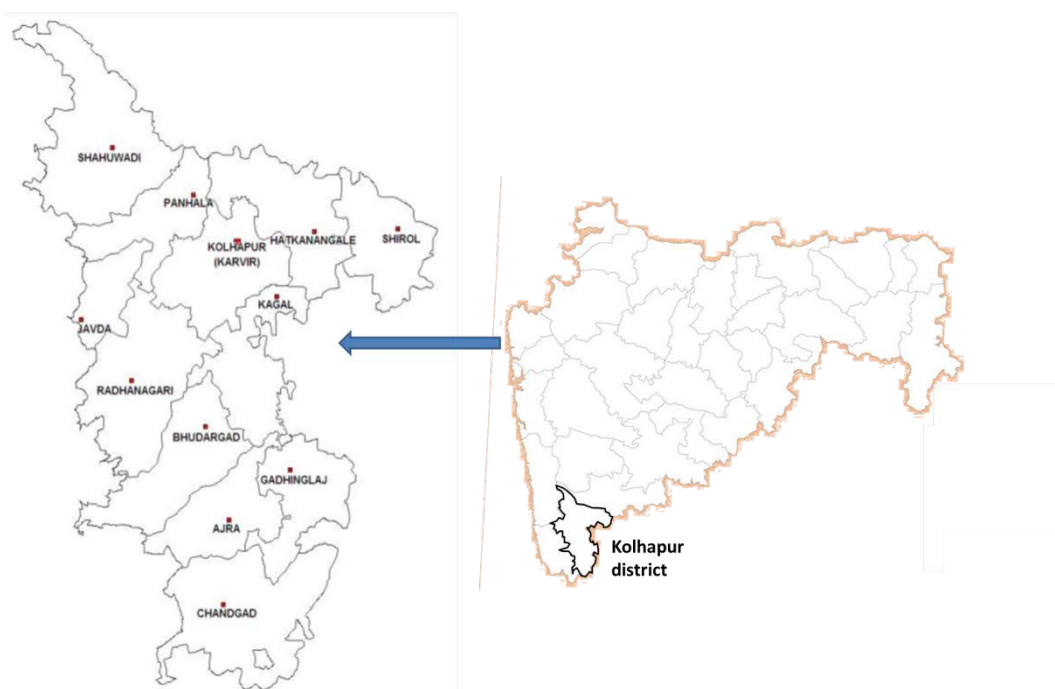


Figure 5.1 Map of Maharashtra showing location of Kolhapur district and Location of *talukas* in Kolhapur district

Source: Prepared by author based on map source <https://mahasdb.maharashtra.gov.in/>

5.1.2 Climate

Kolhapur has a tropical climate, a blend of the coastal and inland climate of Maharashtra. The temperature ranges between 10 to 35 °C [50 to 95 °F]. Summers in Kolhapur rarely exceed 40 °C [104 °F] and typically range between 33 and 35 °C [91 and 95 °F]. Lows during this season are around 24 to 26 °C [75 to 79 °F]. Monsoon stretches from June to September due to its proximity to the Western Ghats, which may even lead to flooding. Kolhapur experiences winter from November to February. Lows range from 9 to 16 °C [48 to 61 °F] while highs are in the range of

24 to 32 °C [75 to 90 °F] due to its high elevation and being adjacent to the Western Ghats (KMC, 2008).

5.1.3 Linkages and connectivity

The city is known as a major economic and religious centre and it is connected to Mumbai, the capital of Maharashtra [395 km] and Pune [235 km.]. It is also connected by road and railway to places such as Hyderabad and Bangalore. The southern railroads' terminus station in Kolhapur is also the southern railways' hub. It serves as a connecting point between Konkan and the rest of the state (KMC, 2008).

5.1.4 Demographic profile

Kolhapur is one of Maharashtra's fastest-growing cities, with a population of about 3,876,001 people and a land area of 66.82 square kilometres. The population of Kolhapur District accounted for 3.45 per cent of Maharashtra's total population [census Kolhapur 2011]. Jain population in Kolhapur is 4.00 per cent of the total population, according to the 2011 census.

5.1.5 Physiography

The city is located on the Deccan tableland, between two spurs that emerge from the Sahyadri hills. The ranges stretch in Kagal, Ajra, Bhudargad region (Rao, 1960). With a steep backdrop, the area is covered with a thick layer of basalt rocks. The mountainous region in the west is made up of red laterite and hard black rock. The district also has deposits of bauxite and basalt rock (Collector, 2012). The city is bordered on the north by low alluvial terrain along the banks of the Panchaganga River and on the south by the Sahyadri hills.

5.1.6 Economy of Kolhapur

Kolhapur is situated on the Deccan Plateau, and its economy is dependent mainly on agriculture. Kolhapur is ideal for agricultural activity because of its rich black soil and abundant water supply. Over five per cent of the sugarcane produced in the country comes from Kolhapur sugarcane sector. Agro-products such as jaggery, sugar, pulses, chillies, turmeric, and food grains are traded heavily in the city. Sugar mills, textile mills, engineering facilities, and foundry operations are all part of the Kolhapur industry (KMC, 2008).

5.2 Etymology of Kolhapur

Inscriptions found in the area contain allusions to Kolhapur. Inscriptions, Jain and Hindu writings refer to Kolhapur as *Kollapura*, *Kollagira*, and *Kshullakapura*. These are related to various aspects such as, topography, religious background and religious structure. Etymology behind the name Kolhapur is:

- i. Using the analogy of Dravidian proper name; Kollapura name originates just as names like Kollipaka [in Karnataka] and Kollipara [in Andhra Pradesh] etc have originated (P. B. Desai, 1957).
- ii. Kolhapur became a sacred Jain pilgrimage site in the early twelfth century. During the Shilahar period, Acharya Maghanandi of Kolhapur's Rupa-Narayan temple [*Mana-stambh* temple] contributed to the religion's prosperity. He and his minister Nimbdev built 770 temples together, each for the 770 pupils who became *Kshullaka* under the guidance of Acharya Maghanandi. For the 770 pupils who become *Kshullaka*, Acharya held a religious ritual. Kolhapur was dubbed *Kshullakpur* because of numerous *Kshullaka*⁸⁰ living and studying in the area (Chaugule & Sutar, 2002; P. B. Desai, 1957; Sangave, 1976).
- iii. Kolhapur was named as 'Padmalaya' in honour of Padmavati, the *Yakshini* of the 23rd *Tirthankar* Parshvanatha. The original Jain temple was transformed into a Hindu temple, and the goddess is now known as Ambabai or Mahalaxmi, Kolhapur's tutelary goddess (P. Y. Malaiya, 2007; Sankalia, 1952).
- iv. Another theory claims that in old Kolhapur, there were several lotus pools, one of which was known as Padmala. As a result, Kolhapur was identified as '*Padmavati*'. Padmavati was the name of the goddess of Jain *Tirthankar* Parshvanatha and the city was named after her (Government, 1886).
- v. Kolhapur is referred to as Kollagiripattan in the Jain classic '*Bruhad Kathakosh*' written by Jain Acharya Harishen (931-932 AD) (Upadhye, 1943). Kollagiri-Kolhapur is described as a location in *Dakshinapath* in this document (Balikai, 2015).

‘दक्षिणापथदेशेऽस्ति कोल्लादिगिरिपत्तनम्’

⁸⁰ *Kshullaka* is a First stage of monk order, junior *Digambar* monk in Jainism who wears two garments.

- vi. Kolhapur is referred to as Kollapura in the Divyasraya Kavya by *Acharya Hemachandra* [1088 to 1173 AD], a notable Jain writer from Gujarat. He mentions the Lord of Kollapura and claims that Kolhapur *Peeth* will be at least a hundred years older than Hemachandra's life time (Rao, 1960).
- vii. According to a Hindu text from the medieval period, Kolhapur began to be known as *Karveer* since then. In the *Saraswati Purana* composed around 1350 AD., it is stated that Kolhapur was a great religious centre. The ancient source, *Harivanspuran* mentions Kolhapur as '*Karveerpur*.' '*Karveer Mahatmya*', is a source that describes Kolhapur and its importance. According to *Karveer Mahatmya* the word '*Karveer*' originates from the myth where in *Mahalaxmi* herself raised this region and held up by her hand [*Kar*], hence the region is name '*Karveer*'. The original name of the city was '*Kollakshetra*,' but the author of '*Karveer Mahatmya*', transformed it to 'Kolhapur' and he explained that 'Kolhapur' is '*Karveerpur*', an important pilgrimage place also known as '*Dakshin Kashi*' or '*Mahatirth*' (Magdum, 2000; Yogesh Prabhudesai, 2011).
- viii. The words '*Kolla*' and '*Kholla*' were derived from an ancient Kannada word meaning '**low ground**'. '*Kholla*' also refers to a river valley formed by the Kasari, Kumbi, Tulshi, Bhogawati, and Saraswati, and hence 'Kolhapur' refers to a town located in the river valley, while '*Koll*' refers to a 'low-lying trough between mountain ranges'. The name 'Kolhapur' was designated to a town in such a location, and it evolved to 'Kolhapur' in Marathi (Swami, 2015).

5.3 History and evolution of Kolhapur

5.3.1 History of Kolhapur

Kolhapur was an ancient place sacred to the Hindus, the Jains and the Buddhists ("Kolhapur District at a glance," 2018). The references of Kolhapur are found in various Jain and Hindu literature. Jainism spread to South India in the fourth century BC and Kolhapur was believed to have Jain settlement before Shilahar rulers [1050 to 1210 AD] (Chaugule & Sutar, 2002).

The region was ruled by Maurya dynasty and then by the Satvahana dynasty of Paithan [220 BC to 225 AD], followed by the Vakatak [250 AD to 525 AD] of Vidarbha. The region was passed to the Kadamba rulers, then to the Badami

Chalukya [AD 550 to 760] and then to the Rashtrakut of Malkhed. The Rashtrakut of Malkhed were the feudatories of Badami Chalukya [753 to 973 CE] in the Kolhapur region. Kolhapur was then ruled by the Rashtrakut followed by Western Chalukya of Kalyani [973 to 1190 AD] followed by the Kolhapur Shilahar [942 to 1210 AD] (Magdum, 2000; Swami, 2015). Later the Yadav of Devgiri [1210 to 1306 AD] and then Bahamani King⁸¹ [1347 to 1489 AD] and Adilshahi of Bijapur [1489 to 1659 AD] ruled the region. During this period, Panhala became a vital military center in 1659 AD till the great Shivaji Maratha took over (Swami, 2015). After 1660, Marathas ruled Kolhapur, before it was annexed in 1818.

5.3.2 Evolution of Kolhapur

5.3.2.1 District

Kolhapur, a princely state, has long been a spiritual and religious centre for the Hindus and the Jains. Forts, temples and royal palaces are all popular attractions in the city. '*Jyotibacha Dongar*'⁸² or '*Mountain of Jyotiba*', **Kopeshwar temple**⁸³ at Khidrapur, **Narsobachiwadi**⁸⁴ or **Nrusimhwadi** are pilgrimage centres visited by devotees. There are well known forts located in the region such as **Panhala fort**, **Vishalgarh fort**, **Pavankhind**, etc ('*Kolhapur District at a glance*,' 2018).

5.3.2.2 City

The region of Kolhapur city and surrounding area was referred to as '*Karveer Kshetra*'. The city is well known for Hindu temples, like Mahalaxmi temple complex, Kashivishweshwar temple, Chakreshwar temple, Kapileshwar temple, temples on Panchganga Ghat, etc. These temples were constructed during the Shilahar-Yadav period and originally lacked a *shikhar*, which was later constructed in the early nineteenth century (Y. Prabhudesai, 2018). Kolhapur city developed from six centers of habitation or hamlets near Panchaganga River and tanks,

⁸¹ ***Bahamani Empire*** was divided into five independent kingdoms, Bijapur, Berar, Ahemadnagar, Bidar and Golconda. According to these divisions, Kolhapur and Panhala were merged into the Adilshahi of Bijapur.

⁸² ***Jyotibacha Dongar is a*** temple on Kolhapur's northwestern outskirts, also referred to as Kedareshwar, Kedarling, and Ramalinga temple.

⁸³ ***Kopeshwar temple*** situated on the bank of Krishna River Shirol *taluka* on the east side of Kolhapur was built in twelfth century by Shilahar ruler.

⁸⁴ ***Narsobachiwadi or Narasimhwadi*** is a Shri Dattatreya Hindu temple located on the confluence of Krishna and Panchganaga River.

- i. ***Brahmapuri***, the oldest city, situated on the bank of River Panchaganga, was founded in second century BC. The presence of a fortified wall suggests the presence of enclosed urban centres (Rao, 1960; Skinner, 2012; Swami, 2015). According to the evidences found, Brahmapuri was connected to Rome for trade and cultural development throughout the Satavahan period and then began to decline after second century BC (Swami, 2015).
- ii. ***Uttreshwar or Lagamapur***, a higher area on the river's bank is a suburb of the former Brahmapuri city and is similar to Bharmapuri. From ancient times, it was renowned for its Shiva temple and silver trade (Kashid; Swami, 2015).
- iii. ***Kholkhandoba or Kesapur*** is a high-rise settlement in the historic Brahmapuri city, with an old Jain community and a Jain temple. Laxmisen *Bhattarak* of the *Pancham* caste of Jainism is constructed here. Previously known as '*Kesapur*', it is now known as '*Budhawar*'.
- iv. ***Rankala***, a separate hamlet, was developed near the tank.
- v. ***Padmala or Jijapur***, on the bank of Padmala Lake, was the place where human habitation was developed is now referred to as *Mangalwar peth*.
- vi. ***Ravneswar or Hirapur***, a separate hamlet on the banks of *Jiti Nullah* was, later on known as '*Raviwar Peth*'.

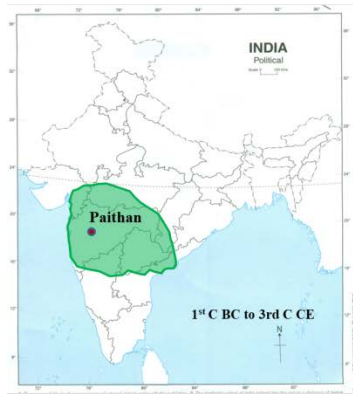
A *Stupa* was discovered in Kolhapur in 1877, showing that the region was under Mauryan control (Kashid; Magdum, 2000). Until the Mahalaxmi temple was established during the period of Chalukya of Kalyani, all the above six centers existed separately. Following the development of the Mahalaxmi temple, the town grew around it. Kolhapur was renamed as '*Dakshin Kashi*' when it was transformed into a *Maha Tirth*. According to a local legend, a fort was built by a Kshatri Raja Jaysing who held the court at Bid, approximately nine miles west of Kolhapur, while the Jains were constructing Ambabai temple on the Brahmapuri hill (KOLHAPUR, 1960a). The town evolved steadily, becoming the district's centre under the Chalukyas and Shilahar Kings in the twelfth century, as well as during Mohammedan administration. The Maratha Empire was founded in the seventeenth century and later its after the capital was moved from Panhala to Kolhapur in 1782 (Y. Prabhudesai, 2018). Around the same time, royal palaces were built around Ambabai temple (Mathew, 1990).

By 1828, the habitation inside the city's boundary wall had been dubbed as '*Kot*'. Beside the *Kot*, there were suburbs and other autonomous habitations that were designated as the city's suburban areas. Outside the compound wall, three wards of the city- *Shaniwar*, *Shukrawar* and *Mangalwar* developed until 1833. Jain community also settled around the *Kot* area (Swami, 2015). Bhosle built temple-like memorials on the *Panchganga Ghat*, on the riverfront places, known as *chhatri* (Michell, 2015). Other regions like *Shahupuri* and *Laxmipuri* evolved further. *Shahupuri* grew between 1904 and 1920. *Laxmipuri* region, which grew until 1937, connected *Shahupuri* and Kolhapur old city. People in the *Laxmipuri* area were encouraged to start businesses. Jain community settled in the *Shahupuri* and *Laxmipuri* area and also built temples.

5.4 Kolhapur district and Jain architecture

Jain settlement of Kolhapur has a long history even before Shilahar rulers, but the religion was prosperous and religious architecture was constructed during Shilahar period (*Gazetteer of Bombay presidency- Kolhapur*, 1886). During the Badami Chalukya rule, Alate [Hatkanangale *taluka*] was an ancient Jain centre. The references are found in the donation letter of 488 AD where the Chalukyan genealogy is also mentioned (Chaugule & Sutar, 2002). In Kolhapur city, after the construction of Mahalaxmi temple, the city started growing around the temple and it became the centre of development (Kashid). After the conversion of the temple from Jain to Hindu, it started developing as an important Hindu pilgrimage and got popularised as '*Dakshin Kashi*' (Yogesh Prabhudesai, 2011).

During Rashtrakut rule, Jain centres developed in Karnataka region (P. B. Desai, 1957). In Kolhapur, Kesapur temple was built and Jainism flourished in the region. *Jinasena Math* of the *Chaturtha* community and *Laxmisen Math* of the *Pancham* was established in Kolhapur. Another branch of *Jinasena Math* was established in Nandani. Ancient Vitthal temple and Onkareshwar temple in *Mangalwar peth* were constructed near Mahalaxmi temple. Onkareshwar temple was a converted temple which was originally a Jain temple (Y. Prabhudesai, 2019).



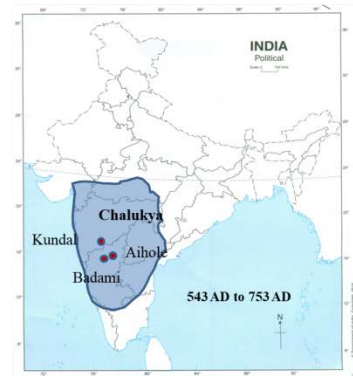
Satavahan rule (230 BC to 225 AD) -Paithan was the stronghold of Jainism



Satavahan rule (230 BC to 225 AD) – No major development noticed



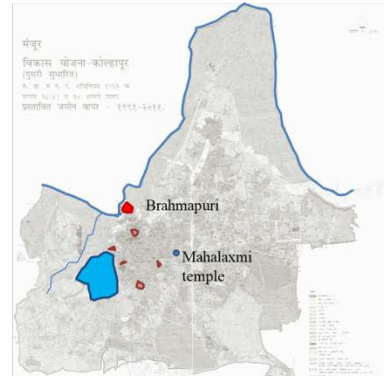
Satavahan rule (230 BC to 225 AD) – Development of Kolhapur



Early Chalukya rule (550 to 760 AD)- Jain cave at Badami (DESAI, 2007), Meguti (5th -6th c AD) Temple at Aihole, Kundal, sangli Jain temple (Sanglikar M. , 2009)



Early Chalukya rule (550 to 760 AD) Mahalaxmi temple at Kolhapur 5-6th C & Alate temple 5th C

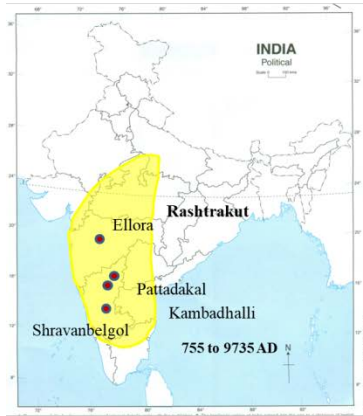


Early Chalukya rule (550 to 760 AD) Mahalaxmi temple and surrounding area development

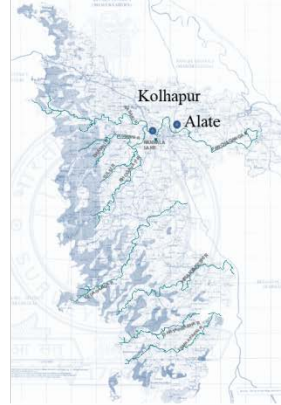
Plate 5.1 Evolution and development of Jain religious architecture during Satavahan and Early Chalukya period

Source: Based on the PhD thesis of (Magdum, 2000; Ramotra, 2015; Rao, 1960)

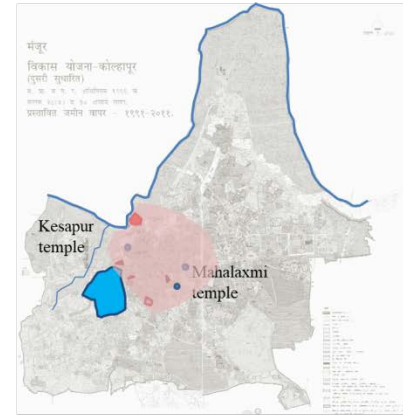
Tirthakshetra Kumbhoj started developing; Shilahar rulers positioned Bahubali idol on the hill of Nej now referred to as Bahubali hill (Nandrekar, 1974). Around the same time period, Neminatha temple in Mangalwar *peth* Kolhapur, *Manastambh*/Rupnarayan Basti, Adinatha temple developed in the city, near the Mahalaxmi temple and temples at Herle, Ajara, Vandur, Sangav-Kasba, Pattan Kodoli, etc were constructed.



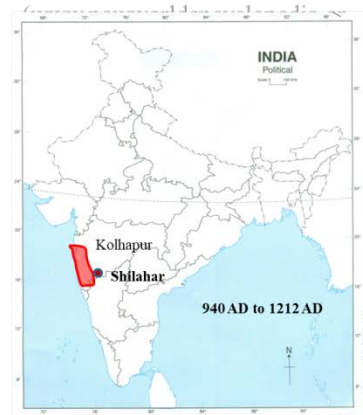
Rashtrakut rule (755 AD to 975 AD) - Narayana temple at Pattadakal, Jain monuments at Shravanabelagola and Kambadahalli, Jain caves of Ellora



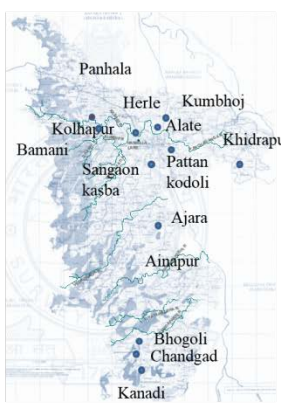
Rashtrakut rule (755 AD to 975 AD)- Jain literature developed



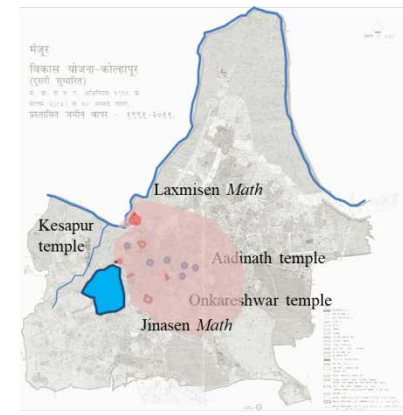
Rashtrakut rule (755 AD to 975 AD)- Area around Mahalaxmi temple near Brahmapuri, Kesapur temple, Laxmisen *Bhattarak Math* developed



Shilahar rule (940 AD to 1212 AD)– Kolhapur Jain temples, Khidrapur



Shilahar rule (940 AD to 1212 AD) – Development and settlement of Jain community from Karnatak to Shirol, Hatkanangale, Ajara, Kagal taluk

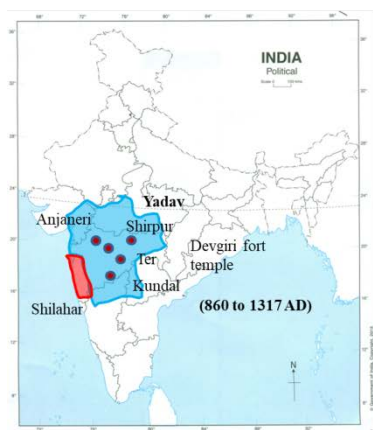


Shilahar rule (940 AD to 1212 AD) – temples in Mangalwar peth, Shukrawar Peth, Ravivar peth, Kasba gate

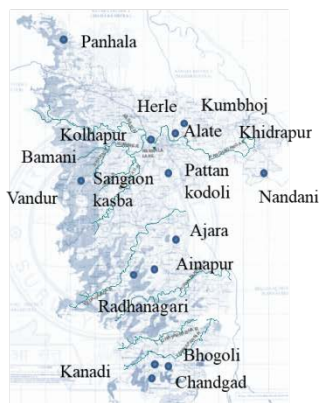
Plate 5.2 Development of Jain religious architecture during Rashtrakut and Shilahar period

Source: Based on the PhD thesis of (Magdum, 2000; Ramotra, 2015; Rao, 1960)

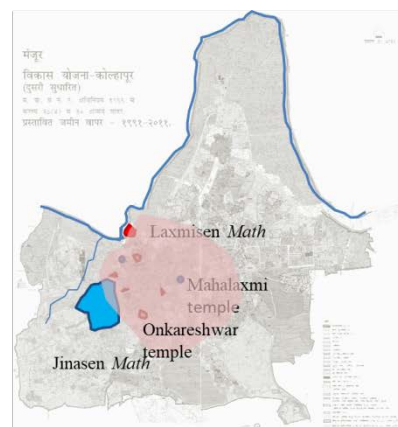
Kopeshwar Hindu temple and Adinatha temple were constructed with similar iconography in twelfth century at Khidrapur (Mirashi, 1974). During Yadava rule, significant Jain *tirthaskhetra*, and temples developed in Maharashtra. Mudbidri, Kambadhalli, Belgaum and few other places developed as Jain centres (P. B. Desai, 1957). During Islamic rule, (1494 to 1636 AD), relatively less Jain architectural development is noticed.



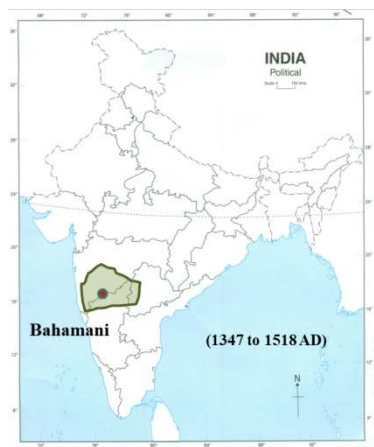
Yadav rule (860 to 1317 AD)- Anjaneri, Nashik caves and temples carved during 1142 AD (Shah V. , 2008)



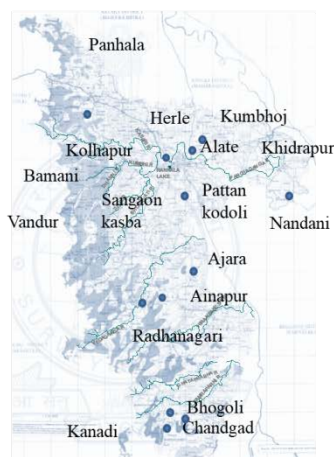
Yadav rule (860 to 1317 AD)- Bhogoli and Chandgad temple



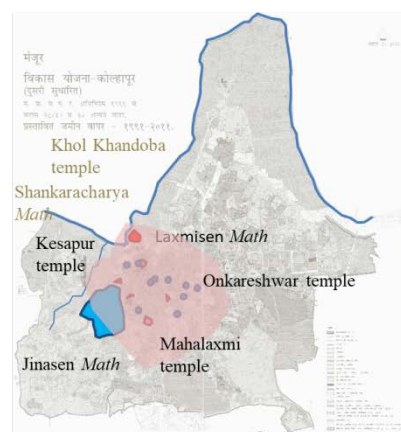
Yadav rule (860 to 1317 AD)- Development of Kolhapur city



Bahamani rule (1347 to 1518 AD) – Jain temples throughout Maharashtra



Bahamani period (1347 to 1518 AD) - Many temple added

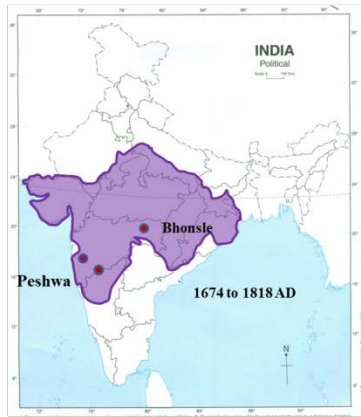


Bahamani rule (1347 to 1518 AD) – Maharani Tarabai shifted to Kolhapur from Panhala

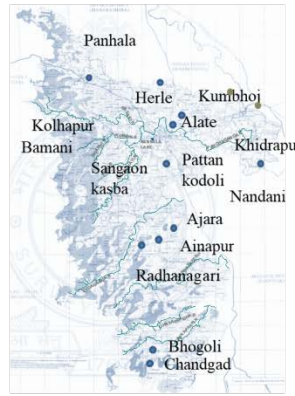
Plate 5.3 Development of Jain religious architecture during Yadav and Bahamani period

During Maratha period, Jainism flourished with new Jain structures such as the temple at Peth Vadgaon, *Samadhis* at Nandani, Akiwat, etc. Hindu pilgrimage also flourished with the development of places like Nrusinhwadi and *Jyotiba cha dongar*. *Shvetambars* migrated from the Gujarat and Rajasthan region and built a temple at Kumbhoj *tirth* (Mirashi, 1974; Nandrekar, 1974).

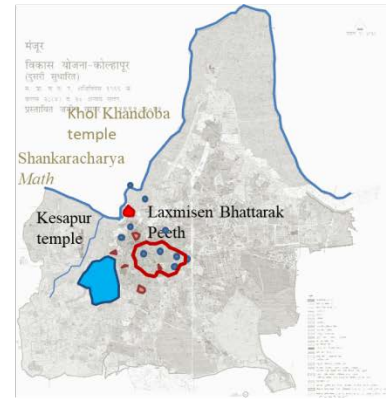
During the British period, with the growing city, new areas were developed and many Jain temples were constructed. Jain families settled in Kolhapur city, in the new developing areas like *Shahupuri*, *Laxmipuri* and built religious structures. In post-independence period, when RCC was introduced, the temples were started constructing with RCC. Temple complexes also started developing then.



Maratha rule (1674 to 1818 AD) – Jain temples throughout Maharashtra



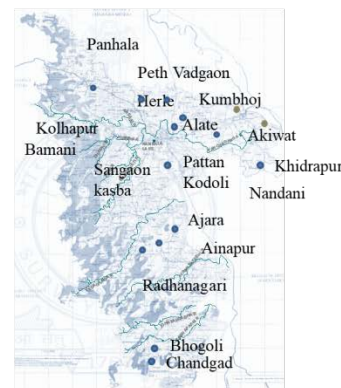
Maratha rule (1674 to 1818 AD) – Many temple added



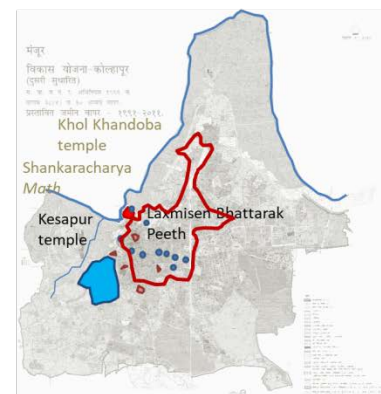
Maratha rule (1674 to 1818 AD)– Maharani Tarabai shifted to Kolhapur from Panhala



British rule (1818 to 1947 AD) – Jain temples throughout Maharashtra



British rule (1818 to 1947 AD) - Many temple emerged in Kolhapur district

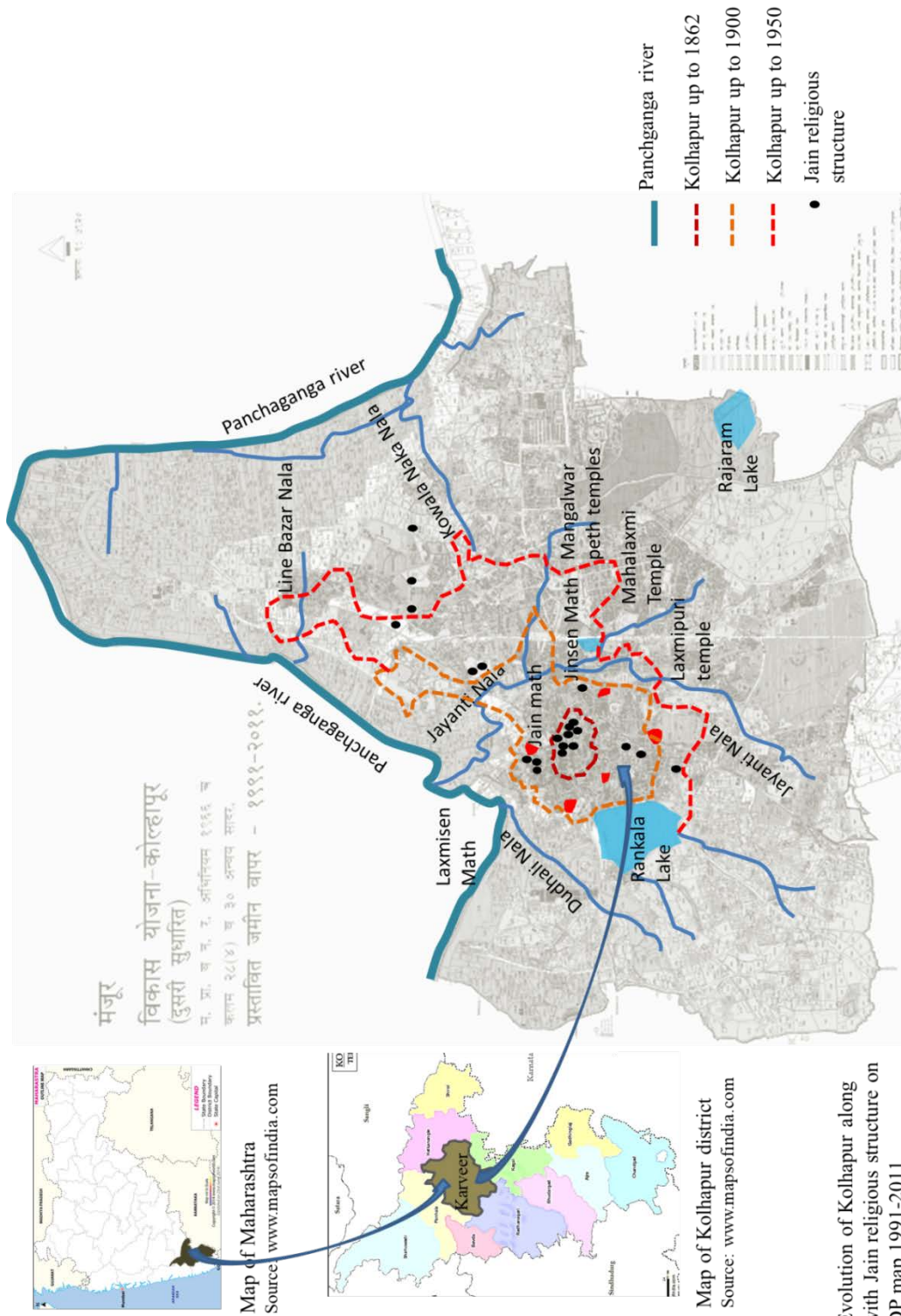


British rule (1818 to 1947 AD) New areas developed and temples constructed in city

Plate 5.4 Development of Jain religious architecture during Yadav and Bahamani period

Source: Based on the PhD thesis of (Magdum, 2000; Ramotra, 2015; Rao, 1960)

With the development and the evolution of Kolhapur, Jain temples are coming up in the city as well as at district level in the newly emerging areas. Plate 5.1 to Plate 5.4 shows the development of Kolhapur region during different rulers, Kolhapur district as well as Kolhapur city from Satavahan period to current era. Plate 5.5 shows the evolution of Kolhapur city on Development Plan and evolution of Jain temples in the city.



Evolution of Kolhapur along with Jain religious structure on DP map 1991-2011

Plate 5.5 Evolution of Jain religious architecture in Kolhapur city

Source: Based on the PhD thesis (Ramotra, 2015)

5.5 Spread of Jainism in South Maharashtra

The study of Jain religious architecture in Kolhapur district is the focus of this research. During the Shilahar period, major architectural developments occurred. But prior to them, during the Chalukya rulers of Kalyani and Rashtrakut rulers, Jainism flourished in Maharashtra. Karad was a major Hindu, Jain, and Buddhist pilgrimage site. At the same time period, Kolhapur was establishing itself as a Jain centre. More than one third of the population was Jain during Rashtrakut's reign in South Maharashtra (Chaugule & Sutar, 2002). In North Karnataka and South Maharashtra, Jainism was a significant religion (Chaugule & Sutar, 2002). Jainism flourished in North Karnataka under the reigns of Chalukya rulers Someshwar I [1042-1068 AD], Vikramaditya VI [1076-1126 AD], and Someshwar III [1126-1138 AD]. During the tenth to twelfth centuries, the parallel expansion of Hoysala rulers in South Karnataka and Chalukya rulers in North Karnataka gave a firm foundation for Jain activity. With this, art and architecture flourished in Karnataka (K. Murthy, 2011). During Shilahar's reign, Jainism spread in the Karnataka region and Jain art and architecture flourished (Chaugule & Sutar, 2002).

5.6 Shilahar rulers of Kolhapur

Shilahar were from the Vidyadhar clan, Jimutvahan dynasty (Chaugule & Sutar, 2002). Kolhapur records mention that, *Shilahar*, the *Kshatriy* dynasty of Deccan, hailed from Tagara, now Ter, in Osmanabad district of Maharashtra. According to the records, Kolhapur, Panhala fort, Valavade and Karad were their capitals with Kolhapur as the chief headquarters of their administration and Karad was a provincial headquarter (Mirashi, 1974; Rao, 1960). There were three branches of Shilahar, ruling at three places -

1. North Konkan or Puri Konkan branch with capital Sthanak [Thane]
2. South Konkan or Sapta Konkan branch with capital Balipattan [Kharpatan]
3. Kolhapur branch [Satara, Kolhapur, Sangli and Belgaon] with capital Kollapur/Kshullakpur [Kolhapur] (Mirashi, 1974)

Kolhapur's Shilahar is also known as Karad's Shilahar. As feudatories of Rashtrakut monarchs and later Chalukya emperors, the dynasty held a few areas of Karnataka

and Maharashtra state (Chaugule & Sutar, 2002). They later established themselves as rulers in their own right. Shilahar period stone inscriptions are discovered in the region, recount temples built and donations made by the monarchs (Mahaveer Sanglikar, 2018). Gandaraditya, the Shilahar ruler, and his ministers built numerous Jain temples in and around Kolhapur (Malaiya, 2020).

From ancient times, the border region of South Maharashtra and North Karnataka was a centre of Jainism (Scholz, 2011). There are still a big number of Jain inhabitants in the area now.

5.7 Jains in Kolhapur district

Digambar and *Shvetambar* communities can be found in north India, although *Digambars* have settled in Deccan and South India and *Shvetambars* have migrated from the north. Jains make up roughly 4 per cent [as of census 2011] of the entire population in Kolhapur district, where *Digambars* have lived for a millennium or more. *Shvetambars* migrated from Gujarat five generations ago in the nineteenth century. They are wealthier than the *Digambar* community, which accounts for less than half of one per cent of the overall population (Carrithers, 1988; Sangave, 1980).

Jainism is divided into different *gachhas* and *sanghas*. The *Mula Sangha*⁸⁵ and the *Yapaniya Sangha* [2nd to 14th C CE], were the ancient and popular *sanghas* of south India which were prevalent in Maharashtra and Marathwada region. At Kolhapur, *Mula Sangha*, *Deshiya Gana*⁸⁶ and *Pustaka Gachha* were quite influential and *Yapaniya Sangha* was also present in the mid-eleventh century CE (P. B. Desai, 1957; M. Sanglikar, 2009; V. Shah, 2009a).

When compared to the north Indian Jain trading castes, *Digambars* in South Maharashtra and north Karnataka have traditionally been involved in agriculture, implying a lesser economic standing (Scholz, 2011a). The Jain temples are known as *basti/basadis*, having high plinths that clearly distinguish them from ordinary houses

⁸⁵ *Mula sangha* is an ancient *Digambar* Jain monastic order. Acharya Kundkunda is associated with the sangha. There were four main branches of sangha, Nandi Gana, Sena Gana, Deva Gana and Simha Gana.

⁸⁶ *Deshiya gana*, *Pustaka Gachchha* is a sub part of Nandi Gana of Mula Sangha, oldest ref from 860 AD.

(KOLHAPUR, 1960a). The effect of *Shvetambars* and *Yapaniya sangha* can be noticed among the Jains of Kolhapur.

- *Shvetambar* Jains have been migrated from the north India and settled in Karnataka's cities and towns, with their major occupations persisting as business, money lending, trade, and commerce (Carrithers, 1988). The sub-sects of *Shvetambar* in Kolhapur region are-

- i. *Murtipujak*
- ii. *Derawasi*
- iii. *Gujari*
- iv. *Dadawadi*
- v. *Sthanakwasi*

- The worshipping *bhawans* of *Sthanakwasi* were found in Kolhapur and in Ichalkaranji.

Jains of the *Digambar* sect live in villages, towns and in cities. Agriculture and related services, as well as tiny businesses, are their primary occupations. Each caste has its own religious head or *Bhattarak* (D. R. G. Desai). *Bisapanthi* community in Kolhapur is a *Digambar* sub-sect that follows the Karnataka Jains' religious rituals. *Bisapanthi* is divided into various castes (Sangave, 1980; P. Singh, R. B., 1975) and follows different occupations, as shown in Table 5.1.

Table 5.1 Jain Caste distribution in Kolhapur region based on occupation

| Caste | Found in States | Occupation | <i>Bhattarak</i> head location |
|---------------------------|---------------------------------------|---|---|
| <i>Upadhye</i> | Karnataka and Maharashtra | priests in Jain temples | Bhattarak of Chaturtha or Pancham community |
| <i>Chaturtha</i> | North Karnataka and South Maharashtra | cultivators | Jinsen Bhattarak of Nandani, Kolhapur |
| <i>Pancham</i> | North Karnataka and South Maharashtra | business owners or agriculturalists | Laxmisen Bhattarak in Kolhapur |
| <i>Kasar or Bogar</i> | Karnataka and Maharashtra | business of copper utensils and bangles | Bhattarak lives in Malakheda in Karnataka |
| <i>Setvala or Saitval</i> | Maharashtra | cloth-tailors, weaving or merchants | Vishalkirti in Latur in Osmanabad district |

These ancestral occupations are changing as a result of the advent of modern education. There is no formal priestly caste among the Jains in some locations; instead, the *Upadhye* or priests are usually chosen from among the scholarly *Panchams* or *Chaturthas*, subject to the approval of their head priests, known as *Bhattarak* ("Jainism Articles and Essays: Jains of Kolhapur," 2008; KOLHAPUR, 1960b).

5.8 Jain text and temple/basadi rituals

During the early medieval period, Jainism evolved ritual devotion by introducing *Yaksha* and *Yakshini*. The flourishing period of Jainism in Karnataka from the tenth to twelfth centuries resulted in the changes in social, religious ceremonies, practises, and modes of worship. These issues have spawned a plethora of literature (K. Murthy, 2011). Household worship was introduced by *Acharya Samantabhadra*⁸⁷. With the emergence of new Jain *bastis* worshipping processes took shape. Worshipping is described in detail in the *Paumachariya*⁸⁸, *Paramatmaprakasa*⁸⁹ and *Padmapuran*⁹⁰ and was widespread until the twelfth century (P. B. Desai, 1957).

5.9 Deities worshipped in Kolhapur district

Kolhapur is studied as a place of *Digambar* and *Shvetambar* community, as well as religious structures of adored deities. It was observed that both the sects worshipped *Tirthankar* as mul-nayak and other associated deities, see Table 5.2.

Table 5.2 Sect and associated deities

| Sect | Sub-sect | Mul-nayak / Vidhi-nayak | Associated deities |
|-------------------|---|----------------------------|---|
| Digambar | Upadhye, Chaturtha, Pancham, Bogar/Kasar, Saitval | Tirthankar | Ksetrapalas, Dvarpalas, Yaksha-Brahmadev and Yakshini-Padmavati, Jwalamalini, etc. |
| Shvetambar | Murtipujak, Derawasi, Gujar worship | Tirthankar | Kshetrapalas, Dvarpalas, Manibhadra, Nakoda Bhairav, Bhomiyaji and Padmavati, Vidyadevis, Shrutdevi |
| Shvetambar | Dadawadi | Tirthankar | Ksetrapalas, Dvarpalas, Manibhadra, Nakoda Bhairav and Vidyadevis |

The temples are dedicated to *Tirthankar* either from *Bharat Kshetra*⁹¹ [twenty four *Tirthankar*] or from *Mahavideh Kshetra*⁹² [*Tirthankar Simandhar*], temples were

⁸⁷ *Acharya Samantabhadra* is *Digambar Acharya* lived in second century BC.

⁸⁸ *Paumachariu*, composed by Acharya *Vimalasuri* [3rd AD], is oldest *Prakrit* text of Jain version of Ramayana.

⁸⁹ *Paramatmaprakasa* wrote by Śrī Yogīndudeva's *Paramatmaprakasa* [Paramappapayasu] in sixth century AD.

⁹⁰ *Padmapuran* is composed by Ravisena in seventh century AD.

⁹¹ *Bharat Kshetra* is one of the seven continents of *Jambudvipa*. *Bharat Kshetra*, *Mahavideh Kshetra* and *Airavat Kshetra* that are referred to as *Karmabhumi*. There are twenty four *Tirthankar* that occurred in *Bharat Kshetra*.

⁹² *Tirthankar Simandhar* is a living *Tirthankar* that resides at *Mahavideh Kshetra*, another land within the Jain cosmological universe, 4th *Ara* exists continuously.

dedicated to associated deities like, *Padmavati*, *Jwalamalini*, *Brahmadev* [see Figure 5.6] and temples were dedicated to Jain ascetic- *Dadaguru*.

5.9.1 Digambar

1. In all temples main deity of *Tirthankar* in *garbhagriha* is either in the *Khadagasan* or the *Padmasan* posture. The deities are carved either in black or in white stone.
2. *Brahmadev* as a secondary deity is carved in stone in *Mana-stambh basadi* and in Neminatha temple, Kolhapur, see Figure 5.2.
3. *Brahmadev*, as an independent secondary deity was found at Kasbe Valve, Radhanagari *taluka* and in Udgaon, Shirol *taluka*, see Figure 5.2.
4. In all temples, *garbhagriha* are installed with main deity. Secondary deities are installed either in the *Antaral* if any or in the *sabhmandap* or hall of the temple. A *Gandhodak* bowl is kept in the *Mukh Mandap*.



Figure 5.2 Brahmadev deity in Neminatha peth Mangalwar, Kolhapur and Brahmadev temple Kasbe Valve, Radhanagari

Source: Author

5.9.2 Shvetambar

1. Bhomiyaji *Gumfa* was found at Bahubali, Kumbhoj in the precinct of the *Jahaj* temple.
2. Secondary deities and *Dvarpala* are installed at the entrance of the temples, see Figure 5.3.

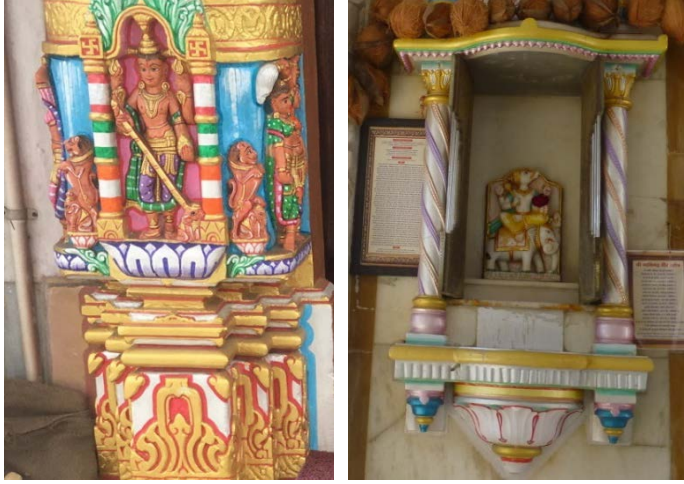


Figure 5.3 *Dvarpala* at the entrance of Simandhar temple, Shirol naka and Manibhadra dev secondary deity at the entrance of *Shvetambar* temple, Jaysingpur

Source: Author

5.10 Daily temple ritual practice in Kolhapur

The ideal attributes of *Jina* are revered by Jains and not the icon of *Tirthankar*, which is revered for worldly gain or material wealth (Fischer, 1976; J. A. Hegewald, 2019; P. Singh, R. B., 1975). Jains worship *Tirthankar* to follow the path of *Tirthankar* and to achieve the highest position of *moksha*- the liberated soul, which is described as ‘*Vande Tadguna labdhaye*’ [वन्दे तद्गुण लब्धये], I should be like you, considering these idols are worshipped.

Digambar Jains in Kolhapur follow *Aarsh Parampara*⁹³ for worshipping. An important event in daily worship is *Jalabhishek* or water ablution, followed by *Panchamrut abhishek* or ablution with five ingredients: milk, ghee, curd, saffron, and water. Along with temple worship, the worship of household *Jina* images is also widespread. *Mul-nayak* is housed in *Garbhagriha*, while associated deities such as *Yaksha-Yakshini* and *Ksetrapal*- the field guardian are housed in the *antaral* or *sabhamandap*. In *Garbhagriha* or *Antaral*, religious texts such as the *Shrut yantra* or *Jinavani* are kept. Daily worshipping is practiced in *Digambar* and *Shvetambar* temples and is shown in Figure 5.4. *Shvetambars* daily worshipping include *Navangi*

⁹³ *Aarsh paramapara* is followed by *Bispanthi* sub-sect where they worship using *panchamrut abhishek*, fruits, *naivadya* during *puja*.

*Puja*⁹⁴, *Snatra Puja*⁹⁵, *Mangal Divo*⁹⁶, etc. *Digambara* daily temple rituals include *Abhishek- Jina* anointing and ablution⁹⁷, *Puja* and waving of lamp [*Arati*]. Thrice circumambulation, worshipping the *Mana-stambh* in the temple and applying *Gandhodak*⁹⁸ are important rituals.

The rituals and spatial distribution in *basadi* are as follows in Table 5.3.

Table 5.3 Rituals in Jain temple and spatial location

| S. No. | Temple ritual | Spatial location in and around temple |
|--------|--|---|
| 1 | Preparation of Sandal for worshipping | In open porch at the entrance or in <i>Mandap</i> |
| 2 | <i>Abhishek</i> or Ablution ceremony | In <i>Garbhagriha</i> by temple priest or in <i>Sabhamandap</i> by devotees |
| 3 | <i>Pradakshina path</i> or Circumambulation path | Around the temple structure or around <i>Garbhagriha</i> |
| 4 | <i>Puja</i> or worshipping | In <i>Sabhamandap</i> , either individual or in a group by devotees |
| 5 | <i>Aarti</i> | In <i>Sabhamandap</i> |
| 6 | <i>Gandhodak</i> | In open porch at the entrance |
| 7 | <i>Mana-stambh</i> worshipping | At the entrance of the temple in open court in the line of <i>Garbhagriha</i> |

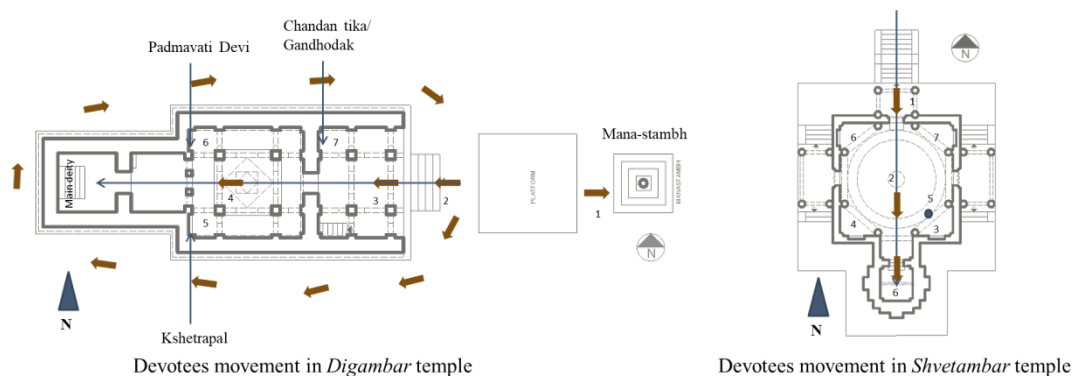


Figure 5.4 Devotees' movement in *Digambar* and *Shvetambar* temple respectively

Since, the region is quite fertile, there is an abundance of sugarcane and pulses. Hence, on certain occasions, the devotees perform *puja* utilising jiggery [*gul*] or lentils [*daal*]. Also due to the ample production of milk and its products in the

⁹⁴ *Navangi puja* involves a *puja* of nine limbs with *chandan* [sandalwood] and water paste; and *puja* of each limb is associated with a particular spiritual aspiration, mantra and intention.

⁹⁵ *Snatra puja* is a ritual of *Tirthankara* bathing symbolising Indra doing *Abhishek* on *Tirthankara*.

⁹⁶ *Mangal Divo* is a term used for *Arati*, lamp ritual.

⁹⁷ *Ablution* is performed using ghee, milk and water. This bathing rite of the *Jina* is the most important act of worship which is followed by anointing ceremony.

⁹⁸ *Gandhodak* is the water collected after *Tirthankar abhishek* is kept in a bowl; Jains apply it on head to destroy the eight *karmas*.

region, the rituals utilise a significant amount of milk. Every year, laywomen undergo rituals such as *Nopi* [vows during *Ashtanhika*], *Solahkaran parva* [*nopi*], and *Paryushan parva* [*nopi*]. Between the ages of eight and sixteen, boys are girt with a sacred thread- a collective *Maunj* ceremony is usually carried out.

5.11 Symbolic representation of Cosmology through rituals

Siddhashila in *Tri-loka* of Jain cosmology is represented through rituals, a table is kept in *Sabhamandap* to perform these rituals, see Figure 5.5, three figures represent:

- i) A crescent moon and a dot above it, followed by three dots indicating three jewels of Jainism i.e. *Samyak Darshana*, *Samyak Jnana* and *Samyak Charitra*, followed by four *anuyog* and then further followed by five dots indicating the *Panch Parameshthi*.
- ii) A crescent moon and a dot above it, followed by three dots of three jewels of Jainism i.e. *Samyak Darshana*, *Samyak Jnana* and *Samyak Charitra*, and then further followed by the auspicious *swastika*.
- iii) A crescent moon and a dot above it followed by the five dots of *Panch Parameshthi* and further the auspicious *swastika*.



Figure 5.5 Use of rice in rituals

Symbolic representation of cosmology is noticed in Jainism. *Nandishwar-dvipa* is represented in the form of temples or as a *yantra* made of a metal or stone. In Kolhapur, a symbolic element such as wooden *Nandishwar* stand is kept in *Digambar* Jain temples during the *Ashtanhika Parva*⁹⁹ as shown in Figure 5.6. The

⁹⁹ *Aṣṭānhika Parva* is observed in Ashada Masa, Karthika Masa and the *Phalguna Masa*, i.e. thrice in a year in Jainism, for eight days. During this period, *Nandishwar-dvipa* is worshipped.

mountain like tapering arrangement of the stand helps to keep other deities on the stand along with the symbolic elements like *Panchmeru*.

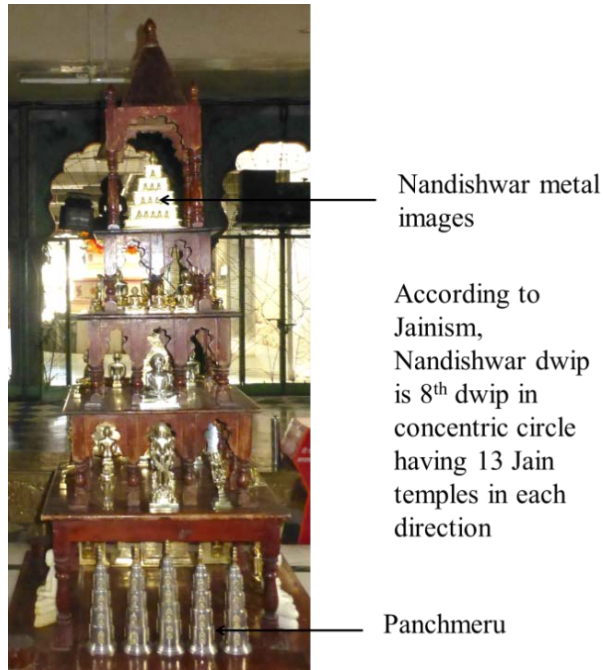


Figure 5.6 *Nandishwar* stand with metal image with 52 deities, 13 on each side, along with *Panchmeru* and other *vidhi-nayak* of the temple in the temple of Kolhapur

Source: Author

Symbols like the **Jain Flag** are hoisted in all temple *shikharas* or on *Dhwaja-stambh* in front of the temples in Kolhapur district. **Jain Emblem** can be seen on all religious structures.



Figure 5.7 *Ashta Pratiharya* and *Ashta Mangal* in *Digambar Bhendavade* temple, Hatkanangale and *Sarvatobhadra* image in *Shvetambar* temple Kagal.

Source: Author

Ashta Pratiharya or eight heavenly signals and *Ashta Mangal* or the eight fortunate sacred emblems are found kept in temple *garbhagriha*, see Figure 5.7. *Jinwani* means Jain canon or *Shrutskandh*¹⁰⁰ is also kept in the temple.

5.12 Socio-cultural activities

Jain temples are located in city, town and villages. All families in the community come together for common religious and cultural purposes.

5.12.1.1 Digambar

- i. In *Digambar* temples, *Upadhye* performs the *puja*. The community together celebrates festivals like *Mahavira Jayanti*¹⁰¹ [April], *Deewali- Mahavira Nirvan*¹⁰², *Solahkaran nopi*, *Paryushan Parva*, *Ashtanhika Parva*, *Shrutpanchami*, *Kartik Purnima*¹⁰³ [October –November], etc. Other festivals such as *Dasara*, *Navratri*, and *Mahashivratri* are also celebrated.
- ii. Festivals like *Mahamahastakabhishek* [Grand Consecration], *vidhan* are performed once in twelve years at *Tirthakshetra* Bahubali, Kumbhoj.
- iii. Timber *Nandishwar* stand is used during the *Ashtanhika parva*. *Vidhi-nayak* deities, *Nandishwar image*, *Panchmeru*, *Yantra* all are kept on the stand and the stand is kept in the *sabhamandap* of the temple.
- iv. Wooden *palkhi*- palanquins can be found in all temples. The procession continues through the hamlet or proceeds to the outskirts, where there may be a Jain ascetic's *Samadhi/Nishidi*, or a neighbouring river. The ceremonies are performed and the procession then returns to the temple.
- v. Daily *swadhyay* for elderly people and *Pathashala* for kids are organized in temples, like Shahupuri temple, Kolhapur and at Gaonbhag temple, Ichalkaranji.
- vi. Stone inscriptions are found in temples like *Mana-stambh Basati*-Kolhapur, Jain temple –Bamani, Vasupujya temple–Peth Vadgaon, Adinatha temple –Nandani *Math*, Mangalwar *peth* –Kolhapur, Jain temple Sangaon Kasba.

¹⁰⁰ *Shrutskandh* is Dvadshang Shrut [twelve specified parts of scriptural knowledge].

¹⁰¹ *Mahaveer Jayanti* is celebrated as a birth day of *Tirthankar Mahaveer*.

¹⁰² *Mahaveer Nirvan* is a celebrated as twenty fourth *Tirthankar* attained the bliss of Nirvana [liberation] on the dawn of *Amavasya* of the Ashwin month 527 B.C. at Pawapuri.

¹⁰³ *Kartik Purnima* is the last day of Jain *Chaturmas*, Jain community celebrated the festival on pilgrimage also. It is also believed that, *Tirthankar* Adinatha delivered first sermon on the day.

- vii. Palm leaf inscriptions are preserved in *Jinsen Math, Nandani and Laxmisen Math, Kolhapur*.
- viii. In 1934, under the guidance of *Gurudev*, 108 Shree Samant Bhadra Maharaj, ‘Shree Bahubali Brahmacharyashram’ a *Gurukul*¹⁰⁴ was established on Bahubali hill with the vision of educating deprived students which are still flourishing.
- ix. From ancient times, a lot of Jain literatures was composed in Karnataka and Maharashtra (P. Y. Malaiya, 2007; K. Murthy, 2011). Presently, ‘*Ratnatray*’ is published in *Laxmisen Math, Kolhapur* and ‘*Sarvadharma*’ magazine from *Jinsen Math, Nandani* and ‘*Sanmati*’ in Bahubali, Kumbhoj and ‘*Tirthankar*’ magazine in Jaysingpur, Shirol.

5.12.1.2 *Shvetambar*

- x. In a *Shvetambar* temple, *puja* is performed by the devotees in Hindi language.
- xi. They celebrate festivals such as Paryushan Parva, Akshay Tritiya, Parshvanatha Janma Kalyanak – birth anniversary and Deewali. Procession is carried out in the morning on the day of Kartik Purnima. Every year, the anniversary of the temple is celebrated by replacing the old flag on *shikhar* with a new one, referred to as *Dhwajaropan* ceremony.
- xii. Social activities Yoga classes and *Sevartha Davakhana* [free of cost clinic for service] for poor or needy people around the region was started at the base of Kumbhoj *Tirth*.

5.13 Study of Jain religious architecture in Kolhapur

Built forms of a region represent the culture of the region of their respective period. Social, political, economic or religious influences on a region at any period in history are also reflected in the built environment of the respective period. The traditional built environments are related to the sacred meaning. Rapoport states that,

“Architecture is best understood as a ‘symbolic technology’; it is described as *vastu-vidya*, the ‘science of the dwelling of the gods’, so that cosmology is the divine model for structuring space-cities, villages, temples and houses (Rapoport, 1990).”

Jain architectural typologies in India were listed during the literature review. Field study, interviews with key informants and documenting the religious structures in

¹⁰⁴ *Gurukul* is a type of education system in ancient India where *shishya* [student] lives near his *guru* [teacher].

Kolhapur district helped in listing Jain religious typologies found in Kolhapur district. The religious typologies were grouped into building typologies and element typologies as follows-

- **Sacred scapes**

Tirthakshetra

- **Building typologies**

Temple complex

Math/Bhattarak peeth

Gumfa

Temples

Transferred sanctity

Wada temple

Acharya birthplace [*Acharya Shantisagar Maharaj*¹⁰⁵]

- **Element typologies**

Nishidi/ Samadhi/Charan paduka/Pavilions built to shelter holy footprints and statues

Mana-stambh/Kirti-stambh/Dhwaja-stambh

Symbolic elements/Miniatures

Standing/*Kayotsarg* images in open space

5.14 Jain Religious Architecture

As the architectural study is performed at district level, the characteristics of Jain architecture of Kolhapur region are assessed at four levels, see Figure 5.8-

- 1. Regional Level**
- 2. Settlement Level**
- 3. Building Level**
- 4. Element Level**

¹⁰⁵ *Acharya Shantisagar Maharaj* was a *Digambar* Jain monk who revived the teaching and practice of traditional *Digambar* practices.

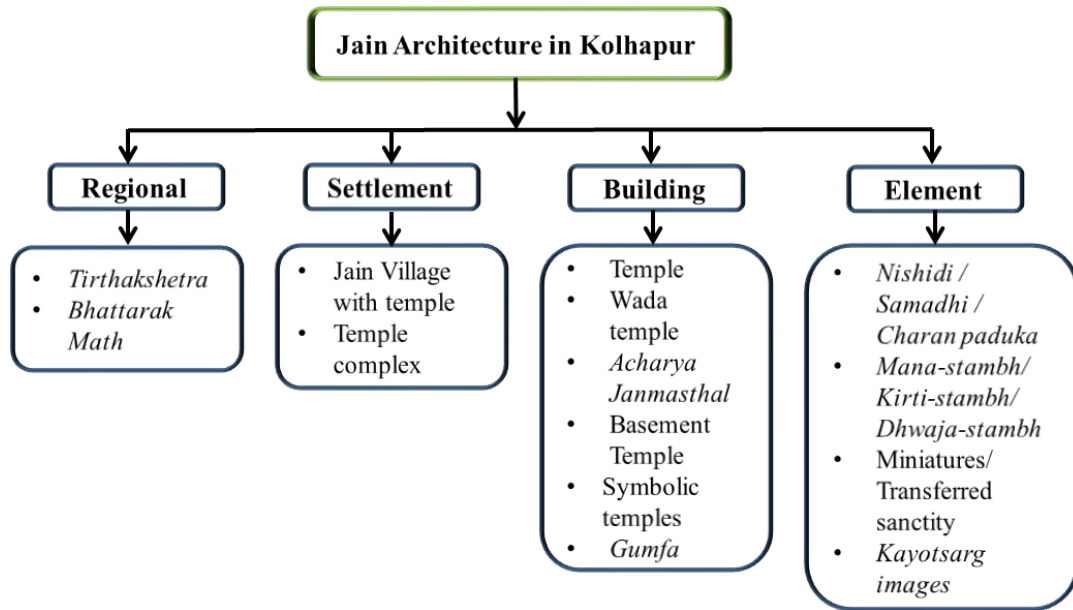


Figure 5.8 Distribution of religious typologies in Kolhapur at four levels

5.14.1 Regional level

The regional level study includes understanding of sect-wise development of Jain community in Kolhapur district, geographical features and trade routes that have shaped the architectural development. The regional level study is carried out for religious architectural typologies like *Tirthakshetra* and *Math*. Both typologies are significant at the regional level. The techniques employed for the regional level analysis are GIS mappings, Pearson Chi-Square and frequency test in SPSS statistical tool. Following maps of Kolhapur district in GIS were prepared-

- i. Distribution of 228 Jain religious structures in Kolhapur district
- ii. Geographical location of Jain religious structures in Kolhapur district
- iii. Physiographical location of Jain religious structures in Kolhapur district
- iv. Distribution of Jain religious typologies in Kolhapur district
- v. Jain religious structures with respect to the period of construction in Kolhapur district
- vi. Sect wise distribution of Jain religious structures in Kolhapur district

5.14.1.1 Sect wise settlement of Jain community in Kolhapur district

In *Digambar* sect, *Chaturtha*, *Pancham*, *Upadhye*, *Saitval* and *Kasar* or *Bogar* communities live in Kolhapur district. And in *Shvetambar* sect, *Murtipujak*,

Derawasi, Gujari, Dadawadi are the communities inhabiting Kolhapur district. The Jain settlement in the district is governed by their occupation.

- i. ***Upadhye*** are learned *Pancham* or *Chaturtha* who perform ***Puja, Vrat and other temple activities as priests*** and are found settled in **cities, towns as well as villages**.
- ii. ***Chaturtha*** are settled in the fertile land of eastern region of Kolhapur due to a number of rivers flowing through the region, working as agriculturists. In the twelfth century, the community migrated from Bidar district, Karnataka and settled in Belgaum, North Karnataka as well as Kolhapur and Sangli, South Maharashtra (M. Sanglikar, 2009). In Kolhapur district, the community is settled in small villages of Shirol and in Hatkanangale *taluka* located on the banks of rivers like Krishna, Varana, Panchaganga, Doodhganga, Vedganga, Malprabha and other rivers (Collector, 2012).
- iii. ***Pancham*** are seen in small villages of central and west Kolhapur, in Karveer *taluka* – Kolhapur city and near the Sahyadri Mountain range in the Western Ghats. They are either business owners or agriculturalists.
- iv. ***Kasar/Bogar*** has having business of copper utensils in Kolhapur, Sangli and Belgaon district. *Kasar* community's temple is located near Mahalaxmi temple in *Kasar* lane in Kolhapur and in Kurundvad town. Both the temples are constructed during colonial period and are in Maratha style.
- v. ***Saitval*** the smaller community migrated from Vidarbha-Marathwada region live in Kolhapur city. A temple of the community is studied. The twentieth century temple which is a RCC building in which the temple is located on the first and second floor.
- vi. ***Shvetambar*** sect migrated to Kolhapur district in the late eighteenth century (Carrithers, 1988) as traders and money lenders who are now settled in the main city and towns of Kolhapur and Ichalkaranji. Relatively less settlement is observed in the villages.

Places like Ichalkaranji [textile industry], Jaysingpur, Peth Vadgaon, Hupari [silver jewellery] are developed as business hubs in Kolhapur and are dominated by Jain community. This may be one of the reasons that many Jain temples are found here.

The occupation-wise settlement noticed in Kolhapur district but the spatial arrangement and rituals- worship in the temples remains the same for all *Digambar* communities as well as for all *Shvetambar* communities.

5.14.1.2 Spatial distribution of religious typologies in Kolhapur district

Spatial distribution of religious structures helps in identifying the distribution and the evolution of the trends and development of religions. This also helps to understand the economy and the cultural background of a region. Geographically the region of Kolhapur can be divided into three parts- the western region of mountain range with red soil, central fertile soil region and the black soil region on the eastern side (Collector, 2012). The historical, political, geographic and cultural aspects of Kolhapur district have brought about various religious typologies in Jainism.

Hatkanangale, Shirol and Karveer *taluka* of Kolhapur show maximum distribution of Jain religious architecture and Jain population. The temples from pre-Islamic era to recently constructed temples in 2019 are observed. The empirical study listed religious typologies like, *Tirthakshetra*, *Math*, temple complexes which are found located in the above *talukas*. *Tirthakshetra* and *Math* emerged during tenth to twelfth century and gradually rose as regionally important places. *Tirthakshetras* of *Digambar* and *Shvetambar* were developed on the hill of Nej-Kumbhoj, Hatkanangale. The recently developed *Tirth* in 1985 is at Kunthugiri and the crescent hill is located in Alate, Hatkanagale district near Kumbhoj, see Table 5.4 and Table 5.5 showing religious typologies found in Kolhapur district.

The two *Maths*- Laxmisen *Math* [Kolhapur] and Jinasena *Math* [Kolhapur branch] are located in the core city of Kolhapur while the main branch of Jinasena *Math* [Nandani] is located in Shirol *taluka*. Kolhapur being the capital of Shilahar and an important Jain centre, both the *Maths* were developed here. Nandani was an ancient business hub, the centre of Jain community and centrally located between Belgaum and Kolhapur- the two important places during the ancient period; hence, another Jinasena *Math* was established here. Jinasena *Bhattarak peeth* has four *Maths*- at Nandani, Kolhapur, Terdal and at Belgaum (Bhagate, 2019).

Temple complexes are found at Udgaon [Shirol] and Nandani [Shirol]. One more temple complex is being developed at Dharmanagar, which is located around the

same region as above. *Nishidi/Samadhi/Charan paduka, Gumfa* are also found in this region of Kolhapur.

The recently developed *Shvetambar* Simandhar Jain temple at Shirol Naka is a well-known religious place. Few temples built twelfth century onwards are noticed in the *Kagal taluka* and the *Gadhinglaj taluka*. A scattered development of Jain religious structures is noticed in *Ajara, Bhudargad* and in *Panhala taluka*. In these *talukas* *Pancham* community is settled and owns businesses as well as farms. The community migrated and settled in cities away from their native places, in search of jobs or business. Lesser population and scattered religious architecture are noticed in these *talukas*. Shilahar constructed a temple at *Ajara* in the past, but today a small renovated temple is noticed there. Another temple in *Gajargaon [Ajara]* is constructed in the premises of a Hindu temple. The Jain idol of *Tirthankar* Parshvanatha found during the excavation is installed in the same premises by constructing *Garbhagriha* and hall in semi-covered temporary structure.

In *Bhudargad*, the studied temple originally only had *garbhagriha* and the hall along with *Mana-stambh* was constructed recently using *RCC*. *Panhala* was the capital place of *Shilahara* ruler. There could have been a development of Jain religious structures here, but now remains of Jain religious structures are found in the zone. Recently constructed *Mahavira Shvetambar* temple, at the base of the fort is mapped. No Jain religious structure was noticed in the *Gagan Bawda taluka*.

Scattered development of Jainism and Jain religious structures is noticed in *Shahuwadi*. Remains of demolished structures and recently constructed temple around the standing image of *Tirthankar* Adinatha on the hill of *Shirgaon* are noticed. The temple is referred to as '*Jainoba*' *Atishay-kshetra*. Map 5.1, Map 5.2, Map 5.3 and Map 5.4 shows the spatial distribution of religious buildings in *Kolhapur* district from ancient times. Physiographic location shows that settlement of Jain religious structures in villages are more on eastern side of *Kolhapur*. Geographic location of religious structures shows that the *Tirthakshetra* is located on the hill of East Side of *Kolhapur*. Religious typology map shows that temple typology is found more in number.

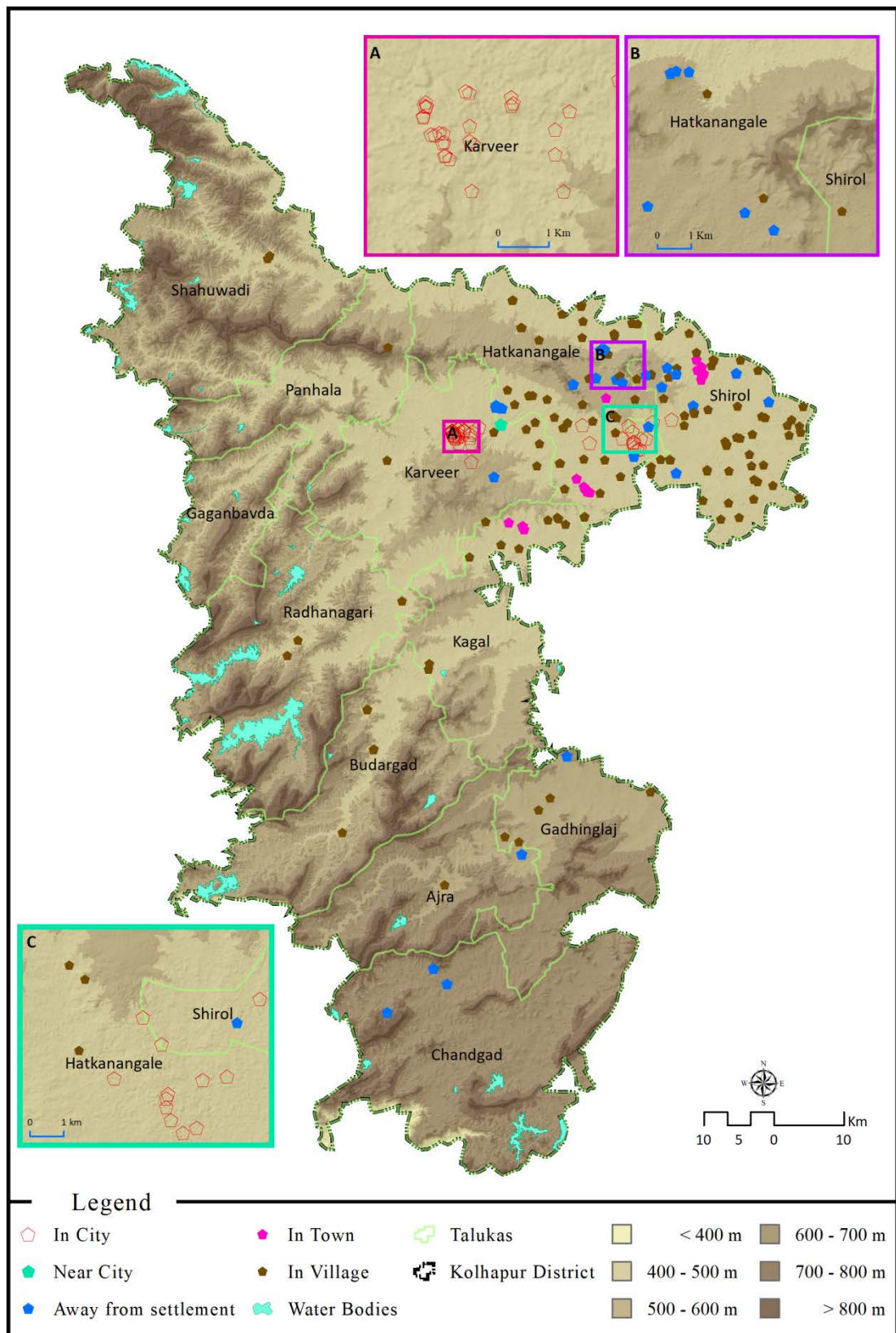
Twelfth century temples are found in a dilapidated stage in Chandgad *taluka*. The **twin temple** at Ibrahimpur, are the only temples found as two identical Jain temples constructed near each other. There is no Jain family except *Upadhye* – priest living in the village. According to a local fable, there were 108 temples constructed in the forest of Chandgad taluka till Kharepatan [Sindhudurg district], few of which were converted to the temples of other religions, while few were demolished, remains of which are found. Hence, Jain idols are frequently found in the region during excavation of a structure and are installed in a small temple or kept below a tree or on the road side. '*Jain Puratan Vastu Jatan & Sanshodhan Samiti*' the branch of '*Dakshin Bharat Jain Sabha*', more than hundred years old is, a social organization of Jains taking care of such idols.

Business centres were developed at Kolhapur, Peth Vagaon, Kagal, Ichalkaranji, Jaysingpur and this could be one of the reasons that more Jain population is settled at all these locations. Consequently, many Jain temples are found here.

Important Jain religious building typologies are emerged in Shirol, Hatkanangale taluka. Element typologies like *Nishidi/Samadhi/charan paduka* are scattered in Kolhapur district. Temples are scattered all over the district constructed in different period from ninth century.

Table 5.4 Religious typology, location and importance of the structure

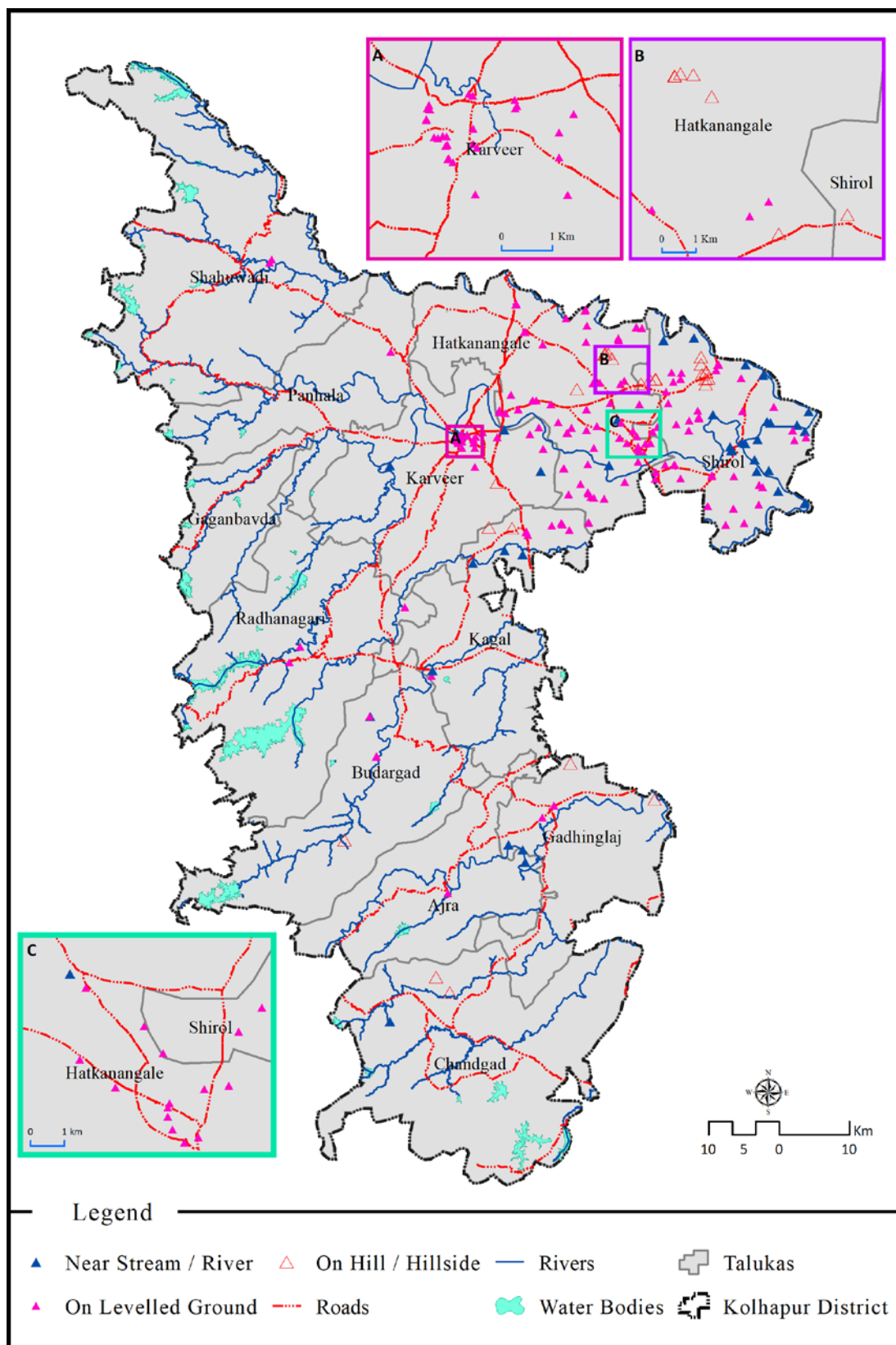
| Religious Typology | Importance of the structure | Location |
|--|--|--|
| Sacredscape | | |
| <i>Tirthakshetra</i> [Pilgrimage] | Regional importance. <i>Atishaykshetra</i> - A place where something magical [<i>atishay</i>] has happened due to the presence of idol of God and/or temples. | In village, away from village |
| Building typology | | |
| Temple complex | A group of temples with replica elements, <i>Nishidi/samadhi</i> and ancillary structures | In city, in village |
| <i>Bhattarak Math/ peeth</i> | Regional importance. A math where <i>Bhattarak</i> -head of the institution lives, whose main function is to spread and protect the religion, temples and other ancillary structures located in the premises | In city, in village |
| <i>Gumfa</i> | A tiny enclosed space with narrow opening and height generally not more than 1.5 m. A Place of meditation for Jain ascetics | In village, away from village |
| <i>Muni-nivas/ monk-stays</i> | Jain <i>muni</i> stays at one place for <i>chaturmas</i> or they wander from place to place, so rooms are built in temple premises for living and for the meditation | In village, in town, in city |
| Temples | Temple types: Ground, ground and first, ground, first and second, ground and basement floor temples, representative temples | In village, in town, in city |
| Converted temples | The original <i>Digambar</i> Jain religious structures later converted to other religion, Jainism traces remain on the structure | In city |
| Representative temples | Temple types: <i>Sahastrakut</i> temple, <i>Nandishwar</i> temple, <i>samavsaran</i> temple, etc | In village |
| Wada temple | Temples are constructed in <i>wada</i> of few villages | In village |
| <i>Acharya birthplace</i> | Birthplace of Acharya Shantisagar Maharaj who revived the teaching and practice of traditional <i>Digambar</i> practices, is located in Yalgud | In village |
| Element typology | | |
| <i>Nishidi/Samadhi/ Charan paduka</i> | <i>Charan Paduka</i> - footprints of Jain ascetics installed at the location where he had died also referred as <i>Samadhi</i> having dome like structure above the platform | In village, in town, in city |
| <i>Manastambh/ Kirtistambh/ Dhwajastambh</i> | <i>Manastambh</i> is a standing pillar, located at the entrance of temple, with four deities are installed looking at four cardinal directions on top of <i>Manastambh</i> , installed in a straight line of <i>Garbhagriha</i> , found in <i>Digambar</i> temples | In village, in town, in city, away from settlement |
| Replica elements/miniatures | Symbolic representation of the religious concepts in Jainism, Miniature models or replica of <i>Tirthakshetra</i> in India | In village |
| Standing/Kayotsarg Tirthankar image | Images installed in open space in temple complex, at <i>Tirthakshetra</i> or in <i>math</i> | In village, in city |



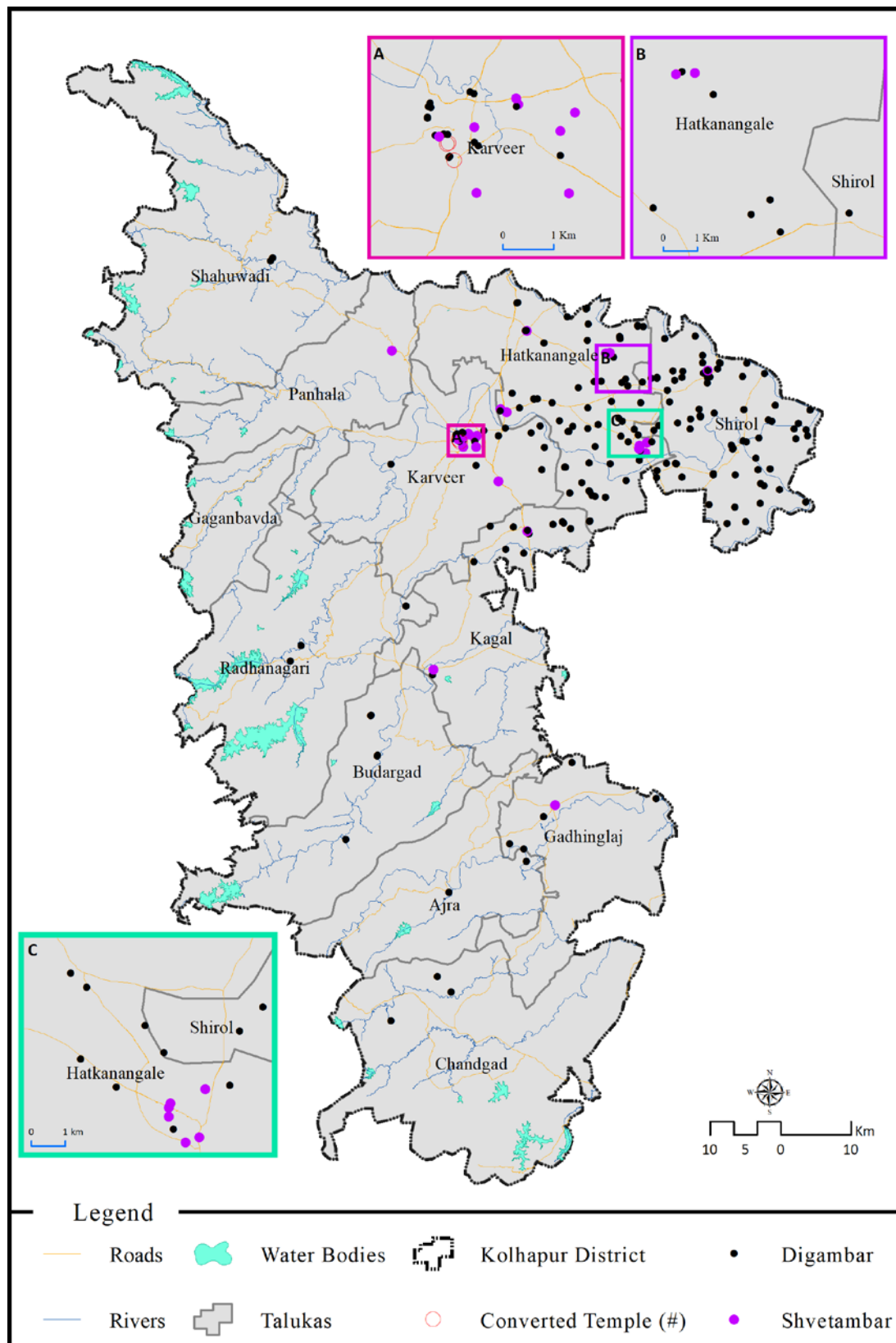
Map 5.1 Physiographic location of religious structures

Table 5.5 Period of development of *Digambar* and *Shvetambar* religious building typologies

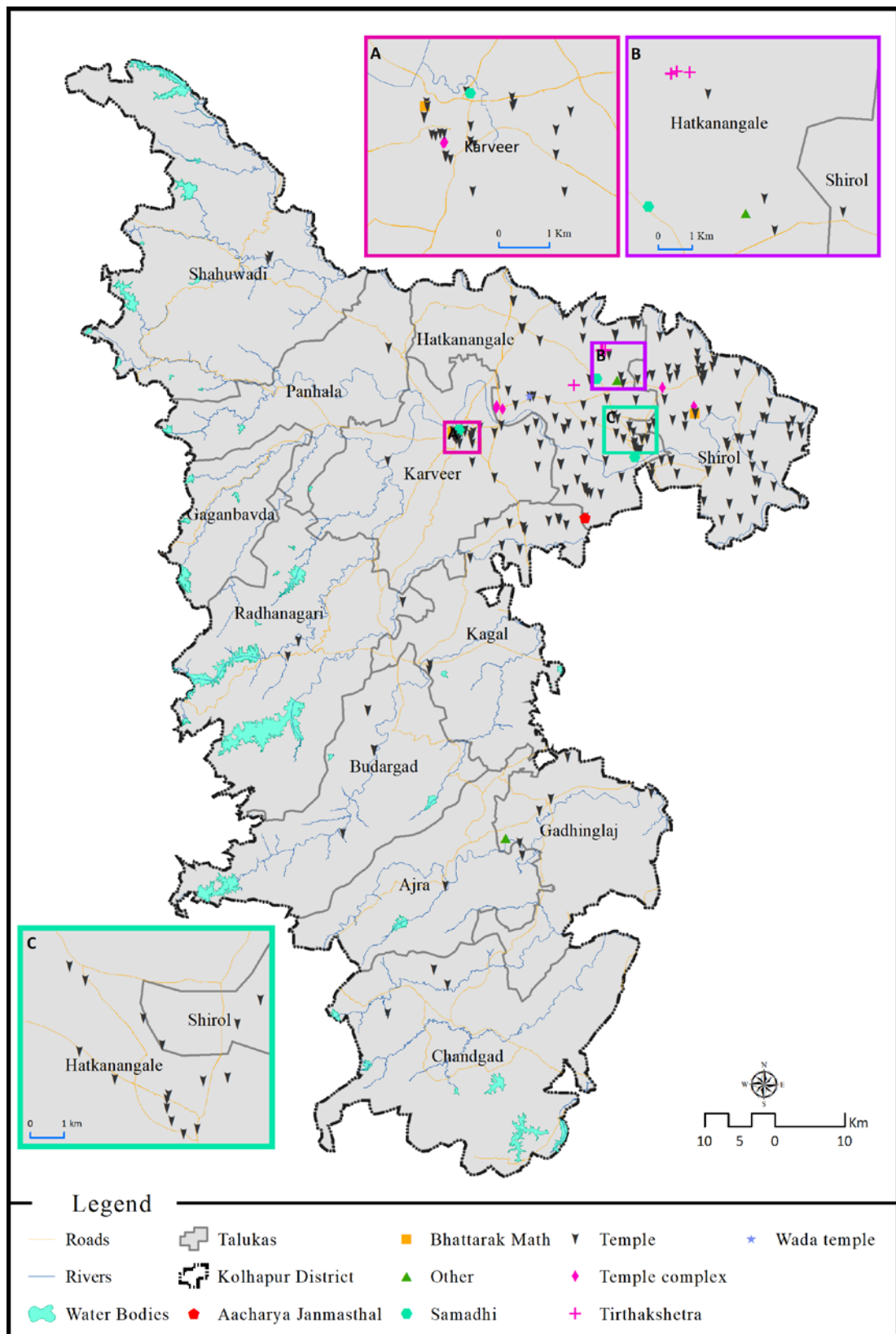
| Religious Typology | Name of the religious structure [Digambar] | Period of development [Digambar] | Name of the religious structure [Shvetambar] | Period of development [Shvetambar] |
|---|--|--|--|---|
| Sacredscape | | | | |
| <i>Tirthakshetra</i> [Pilgrimage] | Digambar Tirthakshetra, Kumbhoj Digambar Tirthakshetra, Kunthugiri | 12 th C onwards 20 th C onwards | Shvetambar Tirth, Kumbhoj | 18 th C onwards |
| Building typology | | | | |
| Temple complex | Kunjavan, Udgaon, Shirol Vrushabhachal, Nandani | 18 th C onwards 18 th C onwards | Simandhar temple, Shirol Naka Jain temple, Panhala | 21 st C onwards 21 st C onwards |
| <i>Math/Bhattarak peeth</i> | Laxmisen Math, Kolhapur Jinsen Math, Kolhapur Jinsen Math, Nandani | 10 th C onwards 10 th C onwards 11 th C onwards | - | - |
| <i>Gumfa</i> | Kunjavan, Udgaon, Shirol Vrushabhachal, Nandani Rui, Hatkanangale | 17 th C 17 th C 17 th C | - | - |
| <i>Muni-nivas/ monk-stays</i> | Attached to basadis/temples | 19 th C onwards | - | - |
| Temples | East Kolhapur West Kolhapur North Kolhapur South Kolhapur Central Kolhapur | 6 th C onwards 12 th C onwards 12 th C onwards: Only remains 12 th C onwards: Dilapidated 12 th C onwards | East Kolhapur West Kolhapur North Kolhapur South Kolhapur Central Kolhapur | 20 th C 21 st C 21 st C - 20 th C onwards |
| Converted temples | Mahalaxmi temple, Kolhapur Sheshashayi temple, Kolhapur Onkareshwar temple, Kolhapur | 12 th C onwards 12 th C onwards 12 th C onwards | - | - |
| Representative temples/elements | Digambar Tirthakshetra, Kumbhoj Digambar Tirthakshetra, Kunthugiri Vrushabhachal, Nandani Shvetambar Tirth, Kumbhoj | 20 th C 20 th C 20 th C 20 th C | Shvetambar Tirth, Kumbhoj | 21 st C |
| Wada temple | Temple in Patil wada, Herle, Hatkanangale | 18 th C | - | - |
| Acharya birthplace | Yalgud, Hatkanangale | 19 th C | - | - |
| Element typology | | | | |
| <i>Samadhi/Charan paduka</i> | Digambar Tirthakshetra, Kumbhoj Vrushabhachal, Nandani Boarding campus, Kolhapur Kunjavan, Udgaon, Shirol Jain temple, Herle Samadhi, Alate Digambar Tirthakshetra, Kunthugiri | 19 th C onwards 19 th C onwards 19 th C onwards 19 th C onwards 19 th C 19 th C 20 th C | - | - |
| <i>Manastambh/Kirtistambh/Dhwajastambh</i> | In-front of Jain basadis/temples | 19 th C onwards | - | - |
| Replica elements/miniatures | Digambar Tirthakshetra, Kumbhoj Vrushabhachal, Nandani Digambar Tirthakshetra, Kunthugiri | 20 th C 20 th C 20 th C | Shvetambar Tirth, Kumbhoj | - |
| Standing/Kayotsarg Tirthankar/Bahubali image | Digambar Tirthakshetra, Kumbhoj Laxmisen Math, Kolhapur Vrushabhachal, Nandani Kunjavan, Udgaon, Shirol | 12 th C & 20 th C 20 th C 20 th C 21 st C | - | - |



Map 5.2 Geographic location of religious structures



Map 5.3 Map showing sect wise distribution of religious structures in Kolhapur district



Map 5.4 Religious typologies in Kolhapur district

5.14.1.3 SPSS frequency test for regional level

Frequency test is performed for numeric variables to compute percentiles-

1. **Religious structures of Digambar Sect were more in number than Shvetambar sect.** [Digambar sect =202 structures or 88.6%, Shvetambar sect= 26 structures or 11.4%]. This indicates that, **the region is dominated by Digambar sect.**
2. **Distribution of religious typologies in Kolhapur district.** [Temple complex/Tirthakshetra=12 or 5.3%, Temple=207 or 90.8%, Bhattarak Math=3 or 1.3%, Miscellaneous structures=6 or 2.6%].
3. **Location of religious structures in the district shows that maximum development of religious structures was in villages and then in city or in towns.** [In villages=137 structures or 60.1%, in city or in town=63 or 27.6%, Away from settlement=28 or 12.3%]. **Digambar community is settled in villages and has constructed religious structures.**

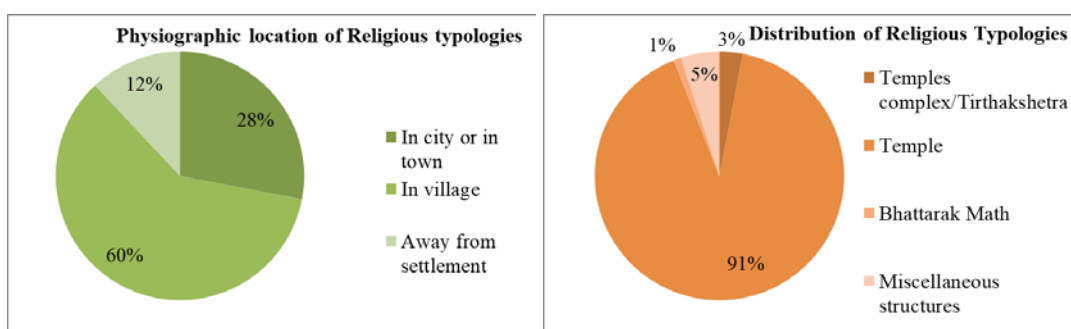


Figure 5.9 Physiographic location of religious structures

Figure 5.10 Distribution of religious typologies in Kolhapur district

Maximum Jain religious structures are found in villages [137 in number], then in city [63 in number] and away from settlement i.e. on highway, in forest, etc [28 in number], see Figure 5.9. The distribution of religious typologies show that the temples are found in maximum per cent and then other typologies are found, see Figure 5.10.

5.14.1.4 SPSS Pearson Chi-square test for regional level for 228 religious structures

Pearson Chi-square test is performed to verify the Association between two nominal variables, if the $p < 0.05$, the two nominal variables is significantly associated, as

shown in Table 5.6. Two nominal variables include location of religious structure and religious sypology or sect, period of construction and sect or religious typology.

Table 5.6 SPSS Chi-square test assessment

| Nominal variable 1 | Nominal variable 2 | CS value | df | p value | Significance |
|---|--|----------|----|---------|-----------------------------------|
| Physiographic Location of religious structure in Kolhapur district (In city or town, in village, away from settlement) | Religious Typology (Temple complex/ <i>Tirthakshetra</i> , temple, <i>Math</i> and Miscellaneous structure) | 73.427 | 6 | 0.000 | Significant association |
| Physiographic Location of religious structure in Kolhapur district (In city or town, in village, away from settlement) | Sect (<i>Digambar</i> and <i>Shvetambar</i>) | 21.517 | 2 | 0.000 | Significant association |
| Period of construction (Pre-Islamic, Islamic, Maratha, Colonial and Post-independence) | Sect (<i>Digambar</i> and <i>Shvetambar</i>) | 33.504 | 5 | 0.000 | Significant association |
| Period of construction (Pre-Islamic, Islamic, Maratha, Colonial and Post-independence) | Religious Typology (Temple complex/ <i>Tirthakshetra</i> , temple, <i>Math</i> and Miscellaneous structure) | 43.658 | 15 | 0.000 | Significant association |
| Sect (<i>Digambar</i> and <i>Shvetambar</i>) | Religious Typology (Temple complex/ <i>Tirthakshetra</i> , temple, <i>Math</i> and Miscellaneous structure) | 6.994 | 3 | 0.072 | No significant association |

From the study it was observed that, the significant association was found between the location of religious structure with religious typology as well as sect. That means, religious typologies are developed at specific locations by both the sects. Significant association was also found between period of construction and sect as well as religious typology. That means, the religious typologies are developed during specific period and under specific sect.

5.14.1.5 Trade routes and development of Jain architecture

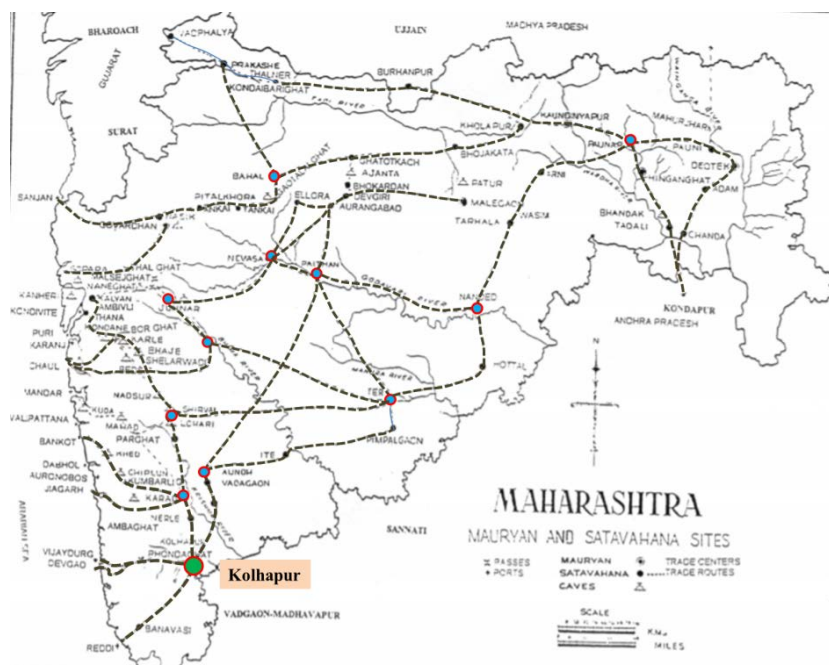
Cultivated land and human settlements were separated by expanses of pristine forest, with trade routes crisscrossing the terrain. The location of important cities was influenced by rivers and trade routes (Sinha, 2006).

Dakshinapath i.e. southern road was the national highway of ancient period connecting north India to south India. The country located south of Narmada river was also referred as *Dakshinapath* which included the region of Tamil Nadu, Andhra Pradesh, Karnataka and south Maharashtra (Rao, 1960; Sangave, 1976). From earlier times, South Maharashtra region was politically, economically and culturally connected to other parts of south India (Sangave, 1976). The physiographic characteristics of Deccan connected the region with long distance trading networks in the Indian Ocean and Bay of Bengal through ports on the west and east coasts.

Trade networks connected port cities with production centers in the Deccan interior (Skinner, 2012). According to Archaeological patterns, inscriptions and literary references shifting routes were used intra and interregional travel by various classes of merchants, rulers, administrators, armies, and monks, nuns and pilgrims. These were also the means of cultural exchange and social transformation (Olivelle, 2006).

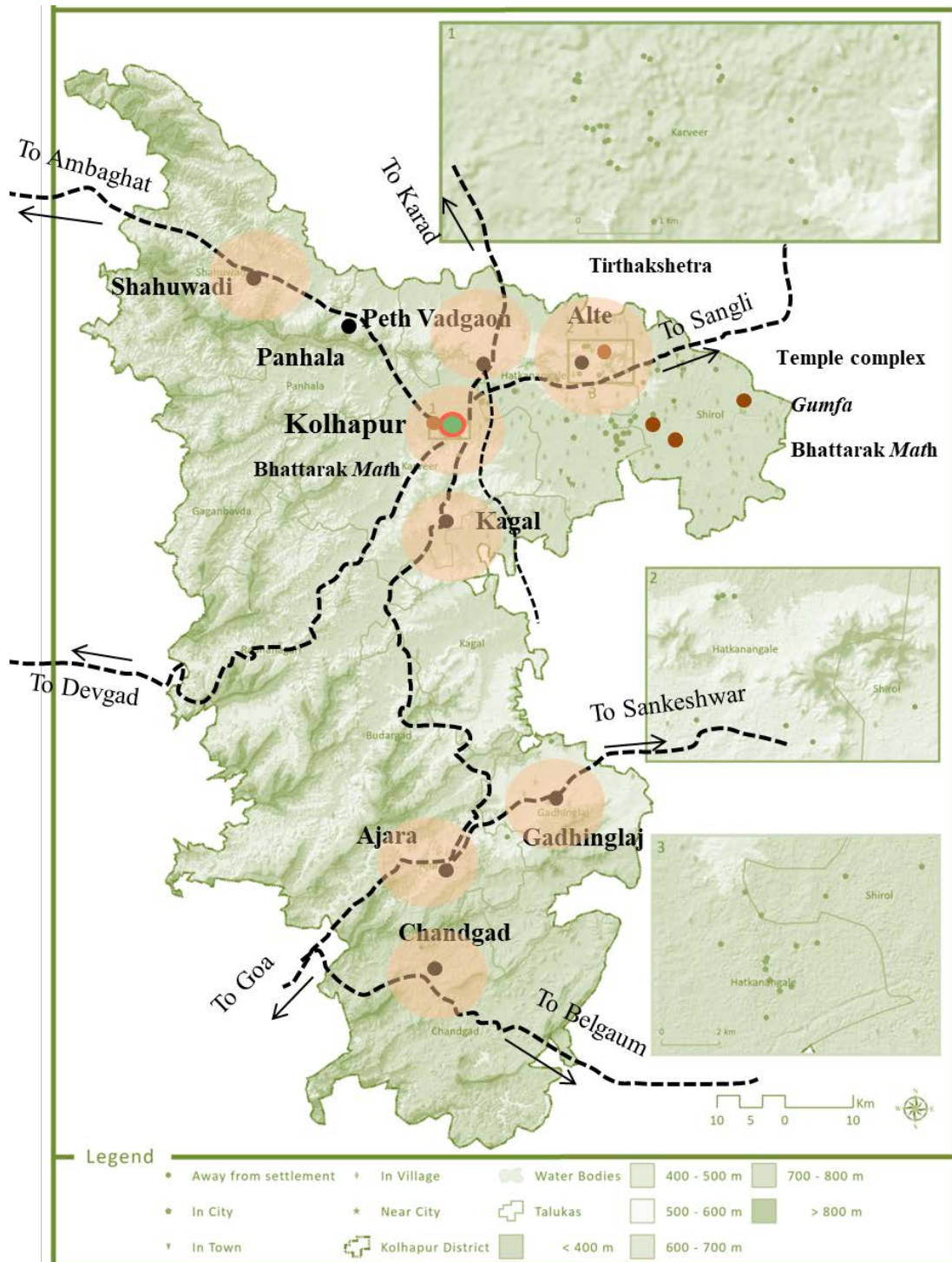
Kolhapur situated in remote area of Sahyadri mountain foothills and away from principle roads in those days, was a thickly forest area. Map 5.5 showing trade routes passing through Maharashtra and Map 5.6 through Kolhapur region.

- i. Kolhapur evolved from Brahmapuri hill, as a small settlement on the bank of Panchaganga River; it established a center of trade and culture with Greek and Roman Empire during second century BC. The trade routes used to be connected to the coastal region via routes through the Ghats (Skinner, 2012).
- ii. The trade routes in south were planned along the river. One trade route from south Maharashtra crossing Krishna-Tungabhadra River went to south (Motichandra, 1953).
- iii. In Maharashtra, trade routes from Nasik Buddhist caves to Western Ghats to Kalyan and Sopara on the west, to the urban sites Brahmapuri-Kolhapur and Ter (Olivelle, 2006).



Map 5.5 Maharashtra map showing trade routes during ancient period

Source: Based on the PhD thesis of Maurya, Jyotsna 1998



Map 5.6 Trade routes in Kolhapur district and development of Jain religious structures

- iv. The map shows various trade routes connecting Kolhapur to Coastal region at Devgad via Phondaghat, Kolhapur to Karad to Jaygarh coastal area, Kolhapur to Karad to Bankot via Kumbharli, Kolhapur to Panhala to Ambaghat to coastal

region etc. Religious structures remains are found in the region. The trade route from Kolhapur to Goa via Ajara-Amboli *ghat* was another route (Maurya, 1998). The ancient Jain temples are found in this part.

Scattered settlement of Jain community is noticed along Western *ghats* with less number of religious structures.

5.14.2 Settlement level

The settlement level study is carried out for 99 religious cases and those are mapped and studied in detail. Village, town plan features are studied.

5.14.2.1 Jain villages in Kolhapur district

In Adipurān 16th Adhyāy discusses the characteristics of villages as,

ग्रामावृत्तिपरीक्षेपमात्राः स्युरुचिता श्रयाः । शुद्रकर्षकभूयिष्ठाः सारामाः सजलाशया ॥164 ॥

ग्रामाः कुलशतेनेष्टो निकृष्टः समाधिष्ठितः । परस्तत्यस्च सत्य स्यात् सुसमृद्धकृषीवलः ॥165 ॥

क्रोशद्विक्रोशभीमानो ग्रामाः स्युरधमोत्तमाः । संपन्नसस्यसुक्षेत्राः प्रभूतयवसोदकाः ॥166 ॥

सरीदगिरीदरी गृष्टिक्षीरकंटकशाखिनः । वनानि सेत वस्चेत तेषां सीमोपलक्षणम् ॥167 ॥

Gram or village refers to areas with a high concentration of farmers and lakes. Town refers to a village with a hundred or more houses. The area of the small and larger towns is 1 kos [3000 m] and 2 kos [6000 m], respectively. The agriculture and water in these villages is evident. Rivers, caves, hills, and other natural features define town limits.

Kolhapur villages show ancient settlement of Jain community. These are found in the fertile land of rivers in Hatkanangale and Shirol *taluka*.

Spatial layout of Jain villages

Jains are spread in small villages in this area with density varying from 40 to 70 per cent of the total population. Generally, such villages are known as '**Jain Villages**'. The villages in Kolhapur district in Shirol and Hatkanangale *taluka* is geographically divided into two parts, *gaonbhag* [old village settlement] and *malbhag* [farm area or later settlement]. Separate temples are constructed by the community at both places for worshipping. Both of these *talukas* have concentration of Jain population and there by concentration of Jain temples in Jain villages. There are more than 90

villages in Kolhapur region in which the Jain temples are found, out of which maximum temples are located in Shirol *taluka*, then Hatkanangale *taluka* located on the eastern side of the Kolhapur district. The villages are majorly occupied by *Digambar* Bisapanthi community, which stays in nearby temples so that daily worshipping is possible. The lanes surrounding the temple, where Jain community lives are names after the last name of the Jain community; Chaugule Lane, Magdum lane, Bhagate lane, Rainade lane, Kumbhoje lane, Patil lane, etc. or Jain *basti* lane, see Plate 5.6. The squares where the Jain community lives are named after Jain *Tirthankars*. The shops and houses are also named after Jain *Tirthankars*. The building elevations along with window grills, door panels have ornamentation borrowed from the religious symbols of Jainism.

From ancient times, the region of North Karnataka and South Maharashtra is popular for Jain ascetics and many Jain texts were composed in the region. Even today, Jain monks from all over India visit these villages; live there for a few days while wandering from place to place. Hence, *munivasa/muni-nivas* or monk-stays are commonly seen in or nearby temples. Even at some places *Gumfa*, low height structures, are constructed for the meditation of Jain monks.

Jain temples are generally enclosed in the compound wall with circumambulation path provided around the temple. The temple is provided with *Mana-stambh* and *Dhwaja-stambh* to which Jain flag is hoisted. The temple pre-Islamic period is in basalt stone whereas recently constructed temple is in RCC.

Planning Features of religious structures in Jain villages

- In this region, **Kumbhoj** is a revered *Tirth* for both *Digambar* and *Shvetambar* community. *Digambar Atishaykshetra* is developed as minor **regional importance**. It is a well-known **pilgrimage place** of *Digambers* in South Maharashtra. ***Digambers* have lived in the region for a millennium or more (Carrithers, 1988).** The *Tirth* started developing from twelfth century, on the hill when a standing image of Bahubali installed on the hill during Shilahar rulers and then Jain ascetics started living on the hill. The other development of *Tirth* on the hill was continued from eighteenth century.

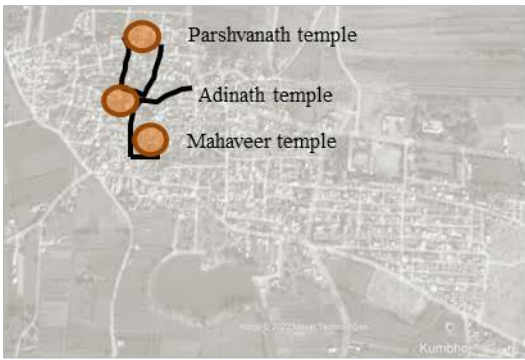

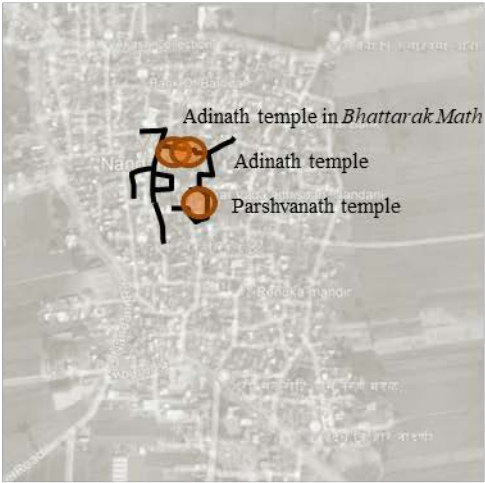
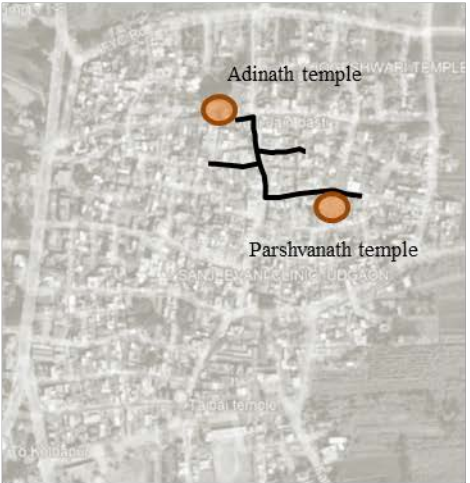


| Title | Jain villages in Kolhapur |
|-------|--|
| |  <p>Settlement of <i>Chaturtha</i> community near three Jain temples in Kumbhoj are located in Patil lane, in Chaugule lane and in Magdum lane</p> |
| |  <p>Settlement of Jain community in West side of the village Khidrapur located in Rainade lane, in Mhaisale lane, in Magdum lane</p> |
| |  <p>Settlement of Jain <i>Chaturtha</i> community near <i>Bhattarak Math</i> in Patil lane, Bhagate lane, Ainapure lane, Lale lane, Dhulsawant lane, Tare lane, Chakote lane at Nandani</p> |
| |  <p>Jain <i>Chaturtha</i> community settlement near old <i>basti</i> and Parshvanatha temple in lanes like Patil lane, Chaugule lane, Madnaik lane, Makdum lane at Udgaon</p> |
| |  <p>Settlement of Jain community in Chaugule lane, Kumbhoje lane, Moghe lane, Herwade lane at Sajani</p> |
| |  <p>Settlement of Jain community near Jain <i>basti</i> in Arbale lane, Kumbhoje lane, Kashte lane, Algude lane, Chaugule lane at Gaurwad</p> |

Plate 5.6 Location of Jain *basti*-temple and settlement of Jain community on Google map

The base *Tirth* also developed from 1963 ("Kolhapur District at a glance," 2018). Along with this, *Digambar Gurukul* was established in 1963. It is the symbolic representation of concepts in Jain text and Jain *Tirth* in India. This included around 66 worshipping places.

- ***Shvetambar Tirth*** also developed at Kumbhoj on both hills as well as at the base of the hill which is referred to as 'Shatrunjay¹⁰⁶ of South'. There is no *Shvetambar Tirth* located nearby in Kolhapur district and in South Maharashtra, this is revered *Tirth* of the community. ***Jahaj temple*** at the base of the hill, as its literal meaning is a temple built in a shape of a ship that was constructed at the base of the hill in 2008.
- ***Jinsen Bhattarak Math*** of *Chaturtha* community is located at Nandani village in Shirol *taluka* and one branch is in Kolhapur city. The stone inscription on the temple mentions that, the oldest *Math* in west part of India established around 1300 years ago. The precinct developed over the period with present *Math* building in brick-timber of seventeenth century, Chalukyan style ***Adinatha temple*** in stone was constructed in 857 AD and another ***Adinatha temple*** in brick-timber was constructed in eighteenth century AD, stone *Mana-stambh* along with secondary deity temple and ancillary structures in RCC. *Vrushabhachal* is a temple complex developed on the outskirts of the village developed from Maratha period.
- ***Laxmisen Bhattarak Math*** of *Pancham* community is located in Kolhapur city both are more than 1000 years old. Math building is constructed in Maratha style. ***Chandraprabhu temple*** in the precinct is Maratha style temple constructed during colonial period in 1912 and ***Devi Jwalamalini temple*** is constructed in 1983 in RCC. *Mana-stambh* along with secondary deity temple and ancillary structures are constructed in RCC. The library has a collection of old Jain texts.
- ***Adinatha temple*** at Khidrapur in Shirol *taluka* is *Atishaykshetra* and was built during Shilahar rulers. Chalukyan style temple has *Garbhagriha*, *Antaral*, *Sabhamandap* and *Mukh Mandap* as temple elements. The first floor of the temple has Maratha style Chhatra feature and *Shikhar*. The motifs and sculptures on the external walls include *Vyantardev*, *Sasandevata*, *Yakshya*, *Gandharva*,

¹⁰⁶ *Shatrunjay Tirth or Palitana*, Bhavnagar, Gujarat is considered as the most sacred pilgrimage place of Jain with more than 800 temples on the hill carved in marble.

Ksetrapal, Apsara, Sur-sundari, Ashtadikpal, etc. Mana-stambh of the temple was added in post-independent period.

- **Shri 1008 Vidyasagar Jain Temple, Akiwat** village has **historic importance** and a place of *Samadhi* of **Shree 108 Vidyasagar Mahamuni** built in seventeenth century. The Neo-Maratha style *Samadhi* along with temples and *Mana-stambh* are located in the precinct.
- **Shree Kshetra Sajani Jain Temple, Sajani** a village in Hatkanangale *taluka* has a temple more than 300 years old with religious importance. The hall is constructed in twentieth century by demolishing earlier one. The religious place is known as '**Jagrut Devasthan**' and is worshipped by devotees from Karnataka and South Maharashtra region.
- Yalgud in Hatkanangale *taluka* is the birth place and house of **Acharya Shree Shantisagar** [1872–1955], *Digambar* Jain ascetic. He was the first monk in several centuries to revive the tradition of *Digambar* Jain who wandered, throughout India in twentieth century naked without even a begging bowl (Scholz, 2011).
- **Kunthugiri Tirthakshetra**, Alate is developed as a pilgrimage place developed in 1985. The recently developed *Tirth* is well known as a living place of Jain monks. The *Tirth* developed at the base of the hill and on the hill also. The hill near the *Tirth* is designed as a miniature of Shree Sammed Shikharji¹⁰⁷ *Tirthakshetra* is with images of twenty four *Tirthankars* installed on the crescent hill in a stretch of 3 kms. Along with this, a replica of Kailash Mountain¹⁰⁸ is also created with installation of seventy two *Tirthankars* at the base of the hill.
- Along with temples in villages, there are temple complexes developed at Udgaon- Shirol, Nandani- Shirol. Both of these complexes started developing from the eighteenth century. Another temple complex is developing at Dharmanagar- Shirol. Miniatures and replica of Jain *Tirthakshetra* in North India is the speciality of these places.

¹⁰⁷ **Shikharji** is the most important *tirthakshetra* located on the highest hill-*Parasnath* in *Giridih* district, Jharkhand, believed to be the place where twenty of the twenty four Jain *tirthankars* along with many other monks attained salvation.

¹⁰⁸ **Kailash Mountain or Mount Ashtapad** is the place where the first *Tirthankar* Rishabhdev or Adinatha attained salvation. As mentioned in Jain text like *Adipurāṇ*, it is also the place where Bharat Chakravarti son of Rishabhdev built temples of twenty four present, twenty for past and twenty four future *tirthankar*.

- Few Villages like Alate, Hatkanangale *taluka* have *Samadhi* or memorials of ascetics on the outskirts of the village. The religious procession on Jain festivals goes till this point, rituals are carried out there and then the procession returns back to the temple.

The district has many religious structures and the precincts of those are regionally important for their distinct characteristics. The religious structures are creating identity as Jain architecture.

5.14.2.2 Gumfa/ muni-nivas/ monk stays in Kolhapur

Bound by the rules, the Jain monks led a wandering life throughout the eight months of the year, leaving the four months of rainy season i.e. *Chaturmas*. This was due to the discipline of avoiding being attached to any particular location or family (S. B. Deo, 1955). The stationary life in rainy season was helpful in abstaining from inflicting injury to vegetation beings which grew up immensely in this season. Hence, the touring at night was also prohibited. Generally monks live in a village for a night stay while wandering or in a place like Jain temple outside the city, a place conducive to study and meditation (S. B. Deo, 1955).

Gumfa emerged near human settlement in the seventeenth century in Kolhapur district, and monk-stays arose in the post-independence period for monks to stay. *Gumfa*- a low height structures with very low height door to it were constructed for the meditation of Jain monks from Islamic period. These were found near the settlement of villages like at Nandani [Shirol], at Kunjavan-Udgaon [Hatkanangale] and at Rui [Hatkanangale]. *Gumfa* in Nandani is located on the north side outskirts of the village at Vrushabhachal which is the part of *Bhattarak Math*, Nandani. *Gumfa* in Udgaon is located in Kunjavan temple complex, see Figure 5.11.

Settling life in Jain monasteries and Jain *basadis* was started in Karnataka in fourth century AD. *Basadis* are the Jain monastic establishment or temples in Karnataka (A. V. N. Murthy, 2011). Temples in Kolhapur region are referred as *Basadis*. As the Jain monks wander from place to place, they visit villages in Kolhapur and preach the religion.



Figure 5.11 Shree 108 Siddhasagar Maharaj *Gumfa* at Vrushabhchal, Nandani and Shree Ankalikar-Tikekar Maharaj at Udgaon

Source: Author

***Munivasa/muni-nivas* or Monk stays** are constructed in or near the temple precincts. These are the rooms constructed for the *muni sangha* [monks and aryika]. Such *muni-nivas* are found in villages like, Sangaon Kasba [Hatkanangale], Ichalkaranji [Hatkanangale], Hingaongaon [Hatkanangale], Kumbhoj [Hatkanangale], Bhendvade [Hatkanangale], Nimshirgaon [Shirol], Aurwad [Shirol], Bubnal [Shirol], Shedshal [Shirol], etc.

Gumfa as a typology developed in seventeenth century and are found in east part of Kolhapur, where the concentration of Jain community and more temples are noticed. ***Muni-nivas/monk-stays*** are developed in twentieth after the revival of *Digambar muni* tradition.

5.14.3 Building level

Architectural evolution takes place in different parts and different regions of India. Architecture represents the local and regional cultural traditions, social requirements and economic prosperity and accordingly the religious practice carried out during different times. The study reveals the cultural diversities and helps in understanding the tradition of India.

5.14.3.1 Architectural study of religious typology

Adam Hardy (Hardy, 1995) discusses the architecture of temple based on its architectural elements, structural elements. He related the temple architecture with *samaranganasutradhara*, is a classical Indian architecture i.e. *vastushastra*. (K M. Suresh et al., 2012) describes the Jain architecture in North India and South India based on history, architectural elements, plan form, material of construction, iconography. (J. A. Hegewald, 2019) explains the temple covering its history, climate, topography, architecture, socio-cultural aspect, etc. The architectural study was carried out for 99 religious structures and it was based on the following points-

- i. Name of the structure
- ii. Location: *Taluka/City/Town/Village*
- iii. Religious typology
- iv. Sect
- v. Period of construction and era
- vi. Orientation of structure
- vii. Architectural drawing/Plan/elevation/section/view
- viii. Structural system
- ix. Material of construction
- x. Architectural style
- xi. *Shikhar* style
- xii. Elements of structure
- xiii. *Mana-stambh/Dhwaja-stambh/Kirti-stambh*
- xiv. Iconography on religious structure
- xv. Deity
- xvi. Tangible/Intangible aspects

5.14.3.2 Evolution of religious typologies in Kolhapur

Building typology is defined by Guney as,

“Typology is the comparative study of physical or other characteristics of the built environment into distinct types (Guney, 2007).”

The religious typologies are categorized into typologies like religious institutional architecture, religious architecture and religious residential architecture. Chronological study of all religious typologies shows that, specific religious typology was developed during specific time period, as a result of the socio-economic and social-political condition of a period. Figure 5.12 is showing the distribution of religious typologies in Kolhapur district and Table 5.7 shows the evolution of religious typologies in Kolhapur district.

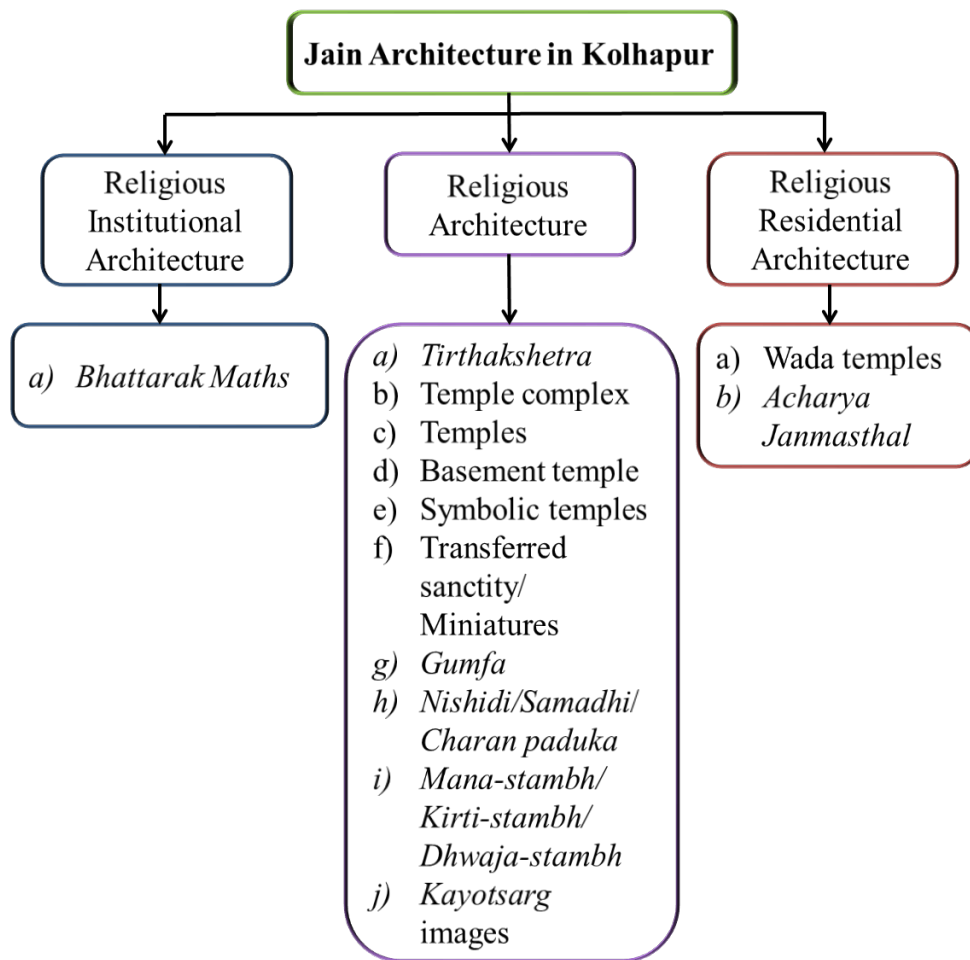


Figure 5.12 Classification of Jain religious architecture in Kolhapur district

Table 5.7 Table showing period of different religious typologies during different periods

| Typology | Pre-islamic period | Islamic period | Maratha period | Colonial period | Post-independence period |
|-------------------------------|--------------------|----------------|----------------|-----------------|--------------------------|
| <i>Tirthakshetra</i> | yes | - | - | - | yes |
| Temple complex | - | - | - | - | yes |
| <i>Bhattarak Math</i> | yes | - | - | - | - |
| <i>Gumfa</i> | - | - | yes | - | - |
| <i>Muni-Nivas</i> | - | - | - | yes | yes |
| Temples | yes | yes | yes | yes | yes |
| Converted temples | yes | - | - | - | - |
| Representative temples | - | - | - | - | yes |
| Wada temple | - | - | yes | - | - |
| <i>Acharya Janmasthal</i> | - | - | - | yes | - |

Jain religious typologies that emerged from pre-Islamic period to modern period are distributed in three categories as discussed in chapter of methodology and they are,

5.14.3.2.1 Religious institutional architecture

i. *Bhattarak Math/Temple institution*

As per the Jain texts available in Kolhapur region, *Bhattarak* tradition was established in twelfth century. References of *Bhattarak Maths* in South India are available from eighth century. Shravanbelgol *Math* was established in 992 AD, Humcha *Math* in eighth century while Mudbidri *Math* was established in thirteenth century (Bhagate, 2019; Dundas, 2002). Similar *Maths* were also developed in Kolhapur region-

- *Chaturtha* community at Kolhapur and later at Nandani
- *Pancham* community at Kolhapur

Math is a set of buildings with courtyard planning that accommodates spatial activities such as dwelling space for *Bhattarak*, holy spaces- temple/s for worshipping, library, *Mana-stambh*, *Dhwaja-stambh* and other necessary structures such as multipurpose hall, etc. *Kayotsarg* image of *Tirthankar* Adinatha has been placed at Laxmisen *Math* at Kolhapur, see Plate 5.7 and Plate 5.8. The associated *Bhattarak* has been preserved along with palm leaf collection of Jain scriptures in the library of both *Maths*. Both *Maths* are over a thousand years old. **The structures in the *Bhattarak Maths* are evolved over the period of time, with varied architectural styles, materials and construction systems, additions and alterations in the original precincts can be noticed.**

5.14.3.2.1 Religious residential architecture

ii. *Wada temple*

A temple in the *wada* of *Gaon-Patil*¹⁰⁹ is found in Herle, a town in Hatkanangale *taluka* in Kolhapur district. The private temple is specially used during the festivals when the procession from the temple goes to the temple of *Gaon-Patil* and worshipping takes place in the *wada* temple and then the procession returns back to temple.

¹⁰⁹ *Gaon-Patil* used to be the village headman of Jain religion and the *Vatandar* of the village, during Maratha Empire and Deccan sultanate.

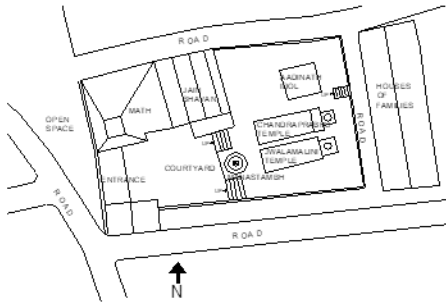


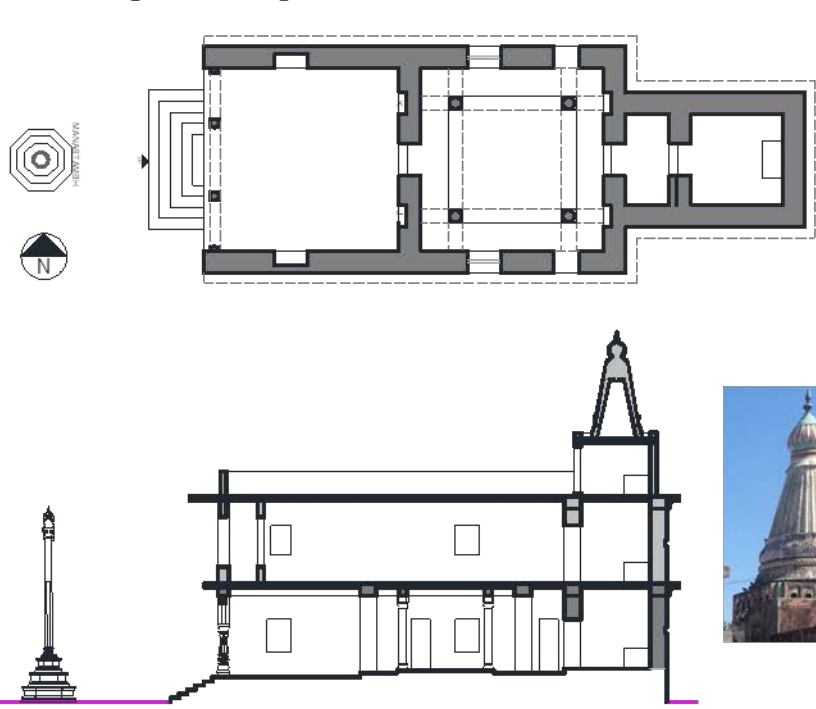



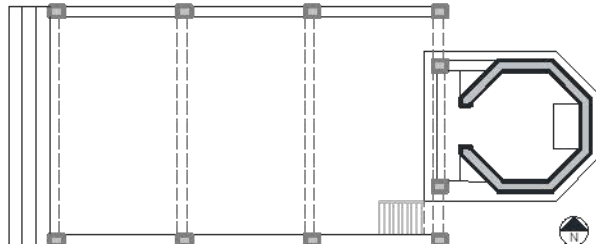


| Title | Bhattarak Math |
|--|---|
|  <p>Location google map, Plan and view of <i>Laxmisen Bhattarak Math</i> at Kolhapur of Pancham community</p> |  <p>View entrance <i>Bhattarak Math</i></p>  |
| <p>Maratha period temple</p>  <p>Plan, Section and views of Shree 1008 Chandraprabhu <i>Digambar Jain</i> temple in <i>Laxmisen Math</i></p> |    |
| <p>Modern period temple</p>  <p>Plan and views of Shree <i>Jwalamalini Jain Temple</i></p> |   |

Plate 5.7 *Laxmisen Bhattarak Math* of *Pancham* community at Kolhapur

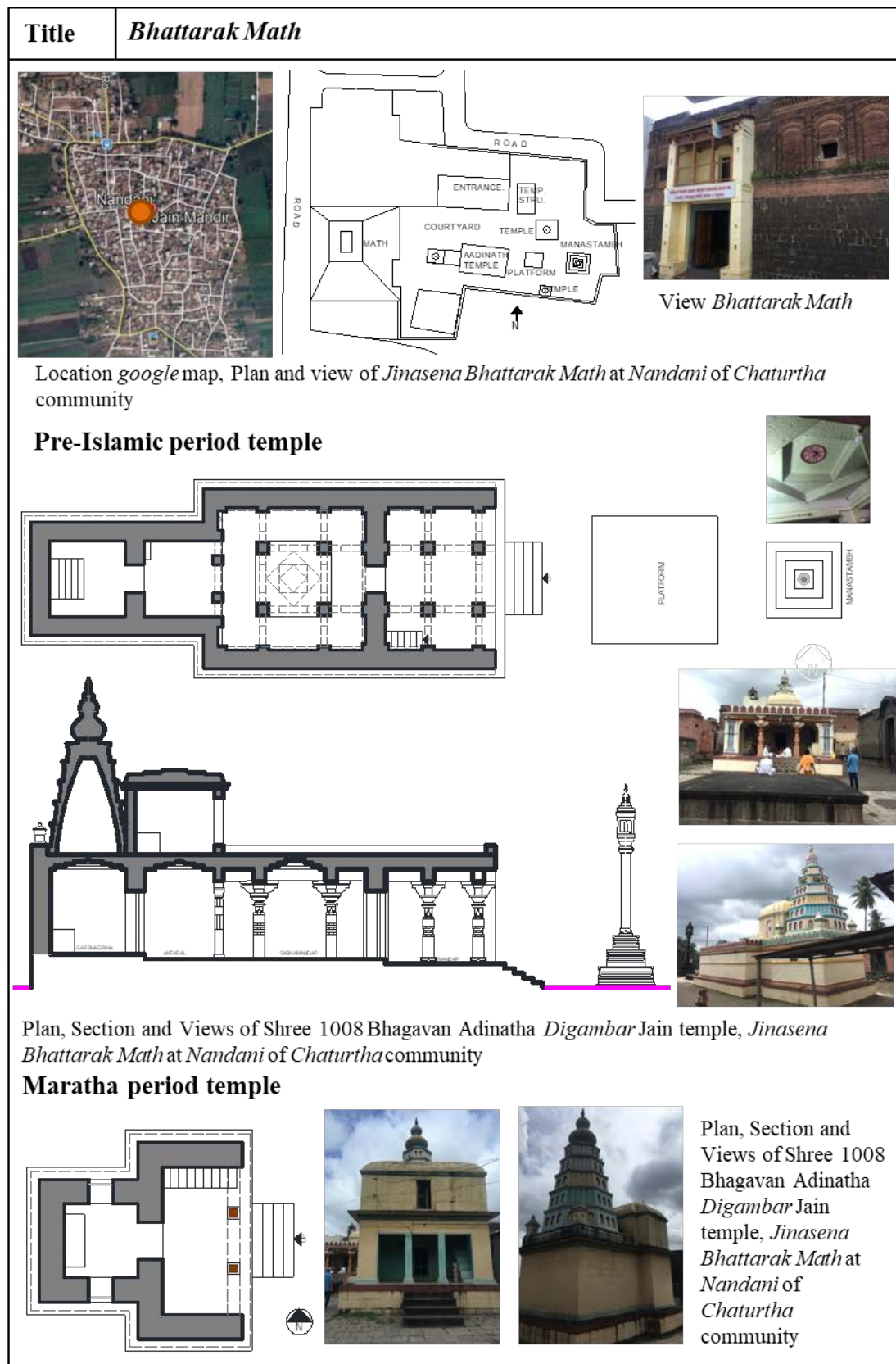


Plate 5.8 Jinasena Bhattarak Math at Nandani of Chaturtha community

iii. *Acharya Janmasthal*

Jainism assumes that all twenty four *Tirthankars* came from North India, the greatest *Acharyas* flourished in South India and in Karnataka (Scholz, 2011). From ancient times, Jains experienced a rich tradition of Jain ascetics in Karnataka and south India. Since first century AD, when *Acharya Pushpadant and Bhutabali*¹¹⁰ composed *Shatkhandagam* in Kolhapur (Roy, 1984), many ascetics were born in the region of South Maharashtra and South India. *Nandrekar muni* also known as *Bahubali Maharaj*¹¹¹ was from Nandre village near Kumbhoj. *The birthplace of Acharya Shantisagar Maharaj* is located in Yalgud, Kolhapur, who revived the age old tradition of teaching pupils and initiating them into his group of ascetics.

5.14.3.2.2 Religious architecture

iv. *Tirthakshetra*

Tirthakshetra are pilgrimage places of Jains and the community visit those during Jain festivals and important days in Jainism. Topography of Kolhapur showed that Kumbhoj hill was the only hill in east region where the *Tirthakshetra* was located. Two *Tirthakshetra* developed in Kolhapur district. *Digambar Jain Atishay Kshetra*, Kumbhoj, Hatkanangale taluka and other at Kunthugiri Tirth at Alate, Hatkanangale taluka, see Plate 5.9.

Bahubali-Kumbhoj is one such *Tirthakshetra* in Hatkanangale taluka Maharashtra where on the hill both *Digambar* and *Shvetambar* temples are located next to each other and also on ground at the base of a hill. *Digambar Tirthakshetra* that developed from twelfth century is a combination of symbolic temples/elements and replica temples/elements in Jainism. *Sahastrakut* temple, *Samavasaran* temple, *Trimurti* temple, *Ratnatray* temple, *Kayotsarg* image of Bahubali, *Charan paduka*, statue of Jain ascetics, *Mana-stambh*, *Kirti-stambh* etc. are located at one place. Bahubali University was established in 1963.

¹¹⁰ *Acharya Pushpadant and Bhutabali* composed most sacred Jain text *Shatkhandagam*, the foremost and oldest digambar Jain sacred text. in seventh century AD.

¹¹¹ *Bahubali Maharaj* was from nearby Nandre village who took *Sallekhana*-Death ritual in Jainism at Kumbhoj hill in eighteenth century.


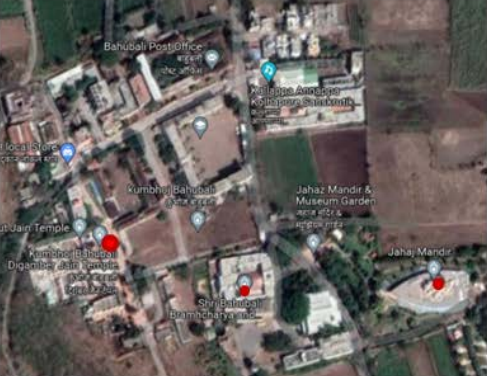




| Title | <i>Tirthakshetra</i> |
|--|--|
|  |  |
| Location plan on the hill top and at the base of <i>Bahubali</i> hill, <i>Kumbhoj</i> showing <i>Digambar</i> and <i>Shvetambar</i> sect | |
|  |  |
| <i>Digambar Atishaykshetra</i> Kumbhoj religious structure at the base of the hill and on Bahubali hill | |
|  |  |
| <i>Shvetambar</i> religious structure at the base of the hill and on Bahubali hill, Kumbhojgiri | |

Plate 5.9 Planning features of religious structures

Shvetambar Tirth developed during nineteenth century AD. The *Tirth* is referred to as ‘*Shatrunjay Tirth*’¹¹² in south Maharashtra. The temple on hill is a colonial period temple that shows Maratha influence on the structural elements. *Jahaj temple* at the

¹¹² *Shatrunjay Tirth*, Palitana, Gujarat is referred as *Mahatirth* and most revered *Tirth* and pilgrimage place of *Shvetambar* community.

base of the hill is a combination of symbolic features like *Tirthankar* Kevali Udyan, Bhomiyaji *Gumfa*, etc.

Kunthugiri is *Digambar Tirth* developed in 1985. The *Tirth* has symbolic temples, *Guru Mandir*, *Ksetrapal* temple, along with other temples and *dharmashala*, ancillary structures. There is also a 'Tyagi Ashram' for old Jain *muni* and garden-play area of kids. The replica of *Shikharji*, the most revered *Tirthakshetra* in Jharkhand district is created on 3.5 km crescent shaped hill by creating twenty four worshipping places.

v. **Temple complex**

These are the typologies found developed by both the sects, see Plate 5.10.

a) **Digambar**

- **Kunjavan-Udgaon:** Developed from eighteenth century, *Gumfa* of Jain *muni* Shree Ankalikar Maharaj temple, *Mana-stambh*, *Panchmeru*-representative temple, *charan paduka* of Jain ascetics, standing image of *Tirthankar*, *dharmashala*, hall, standing image of *Tirthankar* is installed on the roof-slab of multipurpose hall approached by flight of steps.
- **Vrushabhachal-Nandani:** The sacred place developed from eighteenth century, *Gumfa* of Jain *muni*, a temple, *Mana-stambh*, symbolic twenty four *tonks* i.e. twenty four worshipping places of *Tirthankars* were created by constructing small temples on artificial mounds to represent *Shikharji-Tirthakshetra*, *Samadhi* of Jain ascetics, *Sahastrakut* metal sculpture, standing image of *Tirthankar* Adinatha. *Gumfa* and *samadhis* were found from eighteenth century while other structures were developed in 1984. The complex is designed on a slopping site and a mound is created. All elements are arranged in ascending height from entrance till end upto representative *Shikharji*. *Mahamastakabhishek* of *Tirthankar* Adinatha happened once in a year in the month of May.

b) **Shvetambar**

- **Simandhar temple-Shiroli Naka:** The temple complex developed in it. The main temple located on first floor can be approached by a straight flight of steps. Ground floor is dedicated to 'Kanch Mandir' where *Yantra* in Jainism, *Tirthakshetra* and cosmology are depicted in mirror work.





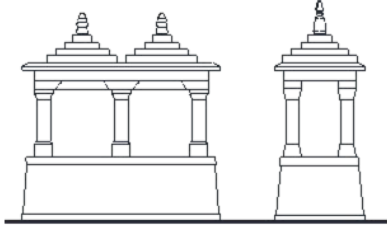
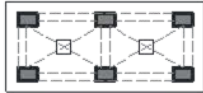


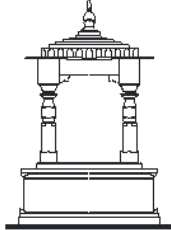
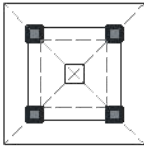


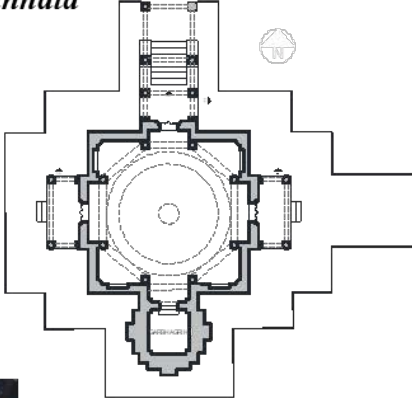





| Title | Temple complex |
|-------|---|
| | <p data-bbox="343 271 954 304"><i>Digambar- Jinasen Bhattarak Math, Nandani</i></p> <div data-bbox="325 315 1380 1133">            </div> <p data-bbox="331 1151 1321 1211">Location map of Vrushabhachal of <i>Jinasen Bhattarak Math</i>, views, <i>Mana-stambh</i>, plans and elevations of <i>Nishidi</i>,</p> <p data-bbox="320 1216 850 1249"><i>Shvetambar- Mahaveer temple Panhala</i></p> <div data-bbox="325 1216 1394 1888">        </div> <p data-bbox="1141 1783 1380 1872">Location map, temple views, plan of main temple</p> |

Plate 5.10 Temple complexes developed by *Digambar* and *Shvetambar* community

The symbolic temple is constructed in the **lotus petal shape**. The campus has temples, *dharmashala*, Bhojanalaya, etc. The structure mainly uses marble and red sandstone as a material.

- **Panhala of Shvetambar:** The temple complex is located in Panhala. The complex has temples, living place of Jain monks – Aryika, Dharmashalas, Bhojanalay, etc. The twenty first century temple is constructed using marble as the main material.

vi. **Temples**

Temple architecture in Deccan began from eleventh century AD by using local ‘Deccan trap’ stone (Sohoni, 1998). Jain temples were developed following regional architectural features to *Digambar* temples of the period in which they were developed. The architectural features found continued in further era also, see Table 5.8. *Shvetambar* temples followed the architectural feature of North Western India.

A. Digambar temples

As *Digambar* community is native in the region, the *Digambar* temples were found from pre-Islamic period while *Shvetambars* migrated during nineteenth century, the temples were constructed in twentieth century and later period. The earliest structural temple of Kolhapur region is from Alate, Hatakanangale during fifth century AD. Then converted Mahalaxmi temple was in eighth to ninth century AD in Kolhapur city. The temple features were-

1. The temples were found with one *shikhar* above *garbhagriha*, in *Nagar*, *Maratha* or *Modern* style and deity installed in the *shikhar* from worshipping.
2. The architectural style, structural system and material used were those prevailing in the period in which they were constructed. The *shikhars* were also provided with deity inside a small chamber for worshipping. In few religious structures characteristics of architectural style found continued during later period also.
3. Khidrapur was the only temple found with decorative lady sculptures on the external walls of the temple.
4. The identical temples, twin temples in Ibrahimpur were found with *Shikhar* in *Nagara-Phamsana* style, while in all other temples of pre-Islamic period, either *shikhar* was not constructed or it was fallen due to the age and new *shikhar* was

added later on. Hence, the temple of ninth to twelfth century was showing *shikhar* of Maratha period or twentieth century.

5. As a result of structural system and material of construction, temples in Pre-Islamic period were basalt stone structures, with less ventilation openings while colonial period shows ventilation openings in *garbhagriha* and *sabhamandap* and in post-independent period, in RCC structures, the increased size of ventilation openings were noticed.
6. In Pre-Islamic and Maratha period temples, most of the temples had *Garbhagriha* and *Sabhamandap* square in shape and in similar proportion; later the temples show only *garbhagriha* and RCC rectangular hall constructed for the temple in late twentieth or twenty first century to accommodate more devotees at a time.
7. Ainapur temple was one such temple which was deteriorated, so renovation of the temple was done in 2016 by constructing similar temple on the same location and by using same material ie stone of earlier temple, only *shikhar* is constructed in Nagar-Phamsana style using marble.
8. Temples like, Udgaon temple, Herle temple, Sajani temple, Nrusinghwadi temple, Kasar temple – Kolhapur, Pattan Kodoli temple etc. were found with mirror work inside the temple.
9. Bhagwan Mahavira Temple, Ichalkaranji was constructed in 1985. The RCC temple was designed as a replica of Jal-mandir [water temple] Pawapuri, Nalanda district in Ganga Basin, *nirvana bhumi* of *Tirthankar* Mahavira.
10. Following the concept of *samavasaran*, the temples were provided with *Manastambh/Dhwaja-stambh/Kirti-stambh* located at the entrance in a straight line of *garbhagriha*. *Garbhagriha* was provided with maximum plinth height and *shikhar* above had maximum temple height.
 - **Pre-Islamic period:** Basalt trap stone as main material, frame structure.
 - **Maratha period:** Basalt trap stone as main material or stone, brick and Timber combination, load bearing or frame structure.
 - **Colonial period:** Stone, brick and Timber combination, load bearing or frame structure.
 - **Modern period:** RCC frame structure.

B. *Shvetambar* temples

Shvetambars migrated in eighteenth century, earlier temple was found in Ichalkaranji. Ichalkaranji is a business hub. *Shvetambar* community found settled in Kolhapur city and Ichalkaranji. *Shvetambar* sect temples were found majorly constructed using Marble and Jaisalmer stone imported from Rajasthan.

1. The architecture followed the characteristics of *Maru-Gurjara* style with *Chaumukh* planning for temples constructed during colonial period or post-independence period.
2. *Shikhar* was found above *Garbhagriha*, *Gudhamandap* and porch. The *shikhar* style was Nagar style, like *Bhumij*, *Shekhari*, *Phamsana* were found.
3. Chintamani Parshvanatha temple at Kurundwad was Colonial period temple designed in Maratha style and using marble as a material.
4. *Samavasaran* concept was achieved by planning main temple on first floor approached by a flight of steps. Ground floor was used as hall/museum. *Shikhar* above *garbhagriha* was provided with maximum height.
5. Ornamentation was a key feature; ceiling internally showed sculptures of *vidya-devis*, motifs showing stories in Jainism carved/painted.
6. Peth-Vadgaon was a temple found with *shikhar* deity.
7. Temples were found facing either north or east direction. Temple at Kagal was found facing in south direction and *Jahaj* temple at Kumbhoj was found facing in west direction.
8. Symbolism is the main theme in recently constructed temples, *Jahaj* temple-ship shaped; Kalash temple and Simandhar temple were constructed in the shape of a lotus petal with the themes used from Jainism.
 - **Colonial period:** Stone, brick and timber combination, load bearing or frame structure, marble as a material.
 - **Modern period:** Marble as a main material, RCC structure.

C. Converted temples

During pre-Islamic period, city of Kolhapur was stronghold of Hinduism as well as Jainism. References of Kolhapur as '*Dakshin Kashi*' was found in Hindu texts like *Karveer Mahatmya*. At the same time Kolhapur was also flourishing as an important

Jain centre and used to be referred to as '*Kshullakpur*' as many Jain monks used to stay in the region. Many temples were constructed by rulers in the city, with the passage of time; few were converted to Hindu temples-

1. ***Mahalaxmi temple*** which was originally Jain Padmavati Devi temple constructed during Chalukya period, converted to Hindu *Mahalaxmi/Ambabai* temple. The wall and entrance of the temple shows Jain images carved on the entrance of the temple.
2. ***Sheshashayi temple***, in the same complex, located on south eastern gate was original Adinatha temple. The *mandap*, the inner dome, ceiling was carved in a most exquisite fashion rivalling in its delicacy the carving inside the ceiling of *Vimala Vasahi* at Mount Abu. Below the carved ceiling are standing figures of naked Jain *Tirthankars* with inscriptions carved along in an old form of Kannada language.
3. ***Omkareshwar temple*** was another temple located in the core city area of Kolhapur, near *Mahalaxmi* complex had Jain deities carved on the beams of *Mukha Mandap*.

Table 5.8 Characteristics of different architectural styles observed during various periods in Jain architecture

| Typology | Pre-islamic period | Islamic period | Maratha period | Colonial period | Post-independence period |
|--|--------------------|----------------|----------------|-----------------|--------------------------|
| <i>Chalukyan style/Shilahar style/Yadava style</i> | yes | - | - | - | - |
| <i>Islamic style</i> | - | - | - | - | - |
| <i>Maratha style</i> | - | - | yes | yes | yes |
| <i>Colonial style</i> | - | - | - | yes | - |
| <i>Modern style</i> | - | - | - | - | yes |
| <i>Maru-Gurjara style</i> | - | - | - | yes | yes |

vii. ***Basement temple***

Shri 1008 Bhagwan Adinatha Tribhuvanlal Digambar Jain Temple, Narsobawadi was a temple constructed in 1960 and was constructed with basement or *Bhuyar* temple during post-independence period in Kolhapur district. The RCC temple had *Garbhagriha*, hall, a Maratha style *shikhar* with a deity in it. The base of the *Mana-stambh* was designed in arch form creating access from entrance to temple, a solution in a confined space.

Plate 5.11 to Plate 5.14 showing *Digambar* and *Shvetambar* sect temple typology developed during different era.

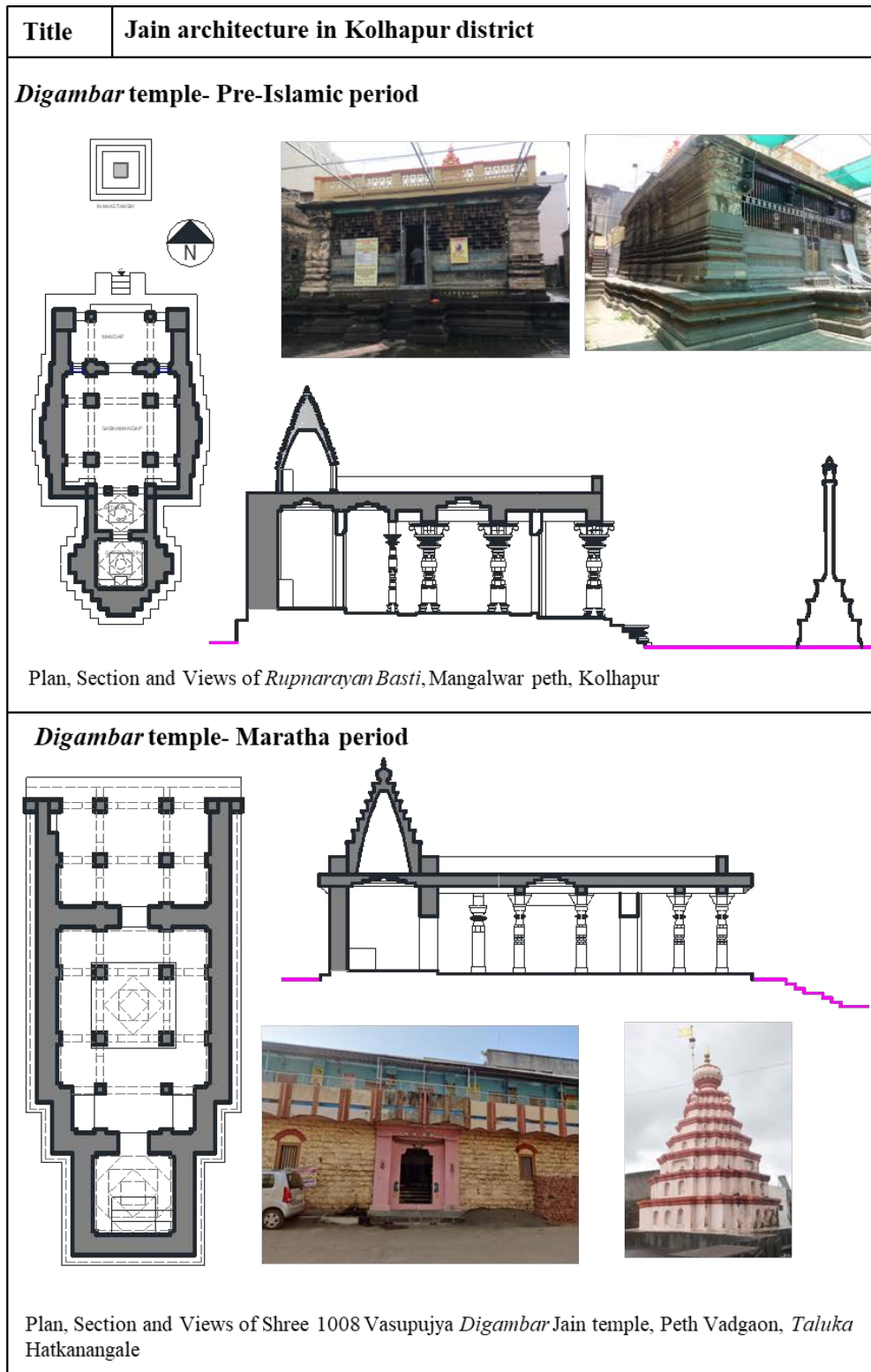


Plate 5.11 Examples of *Digambar* sect temple typology during Pre-Islamic and Maratha period

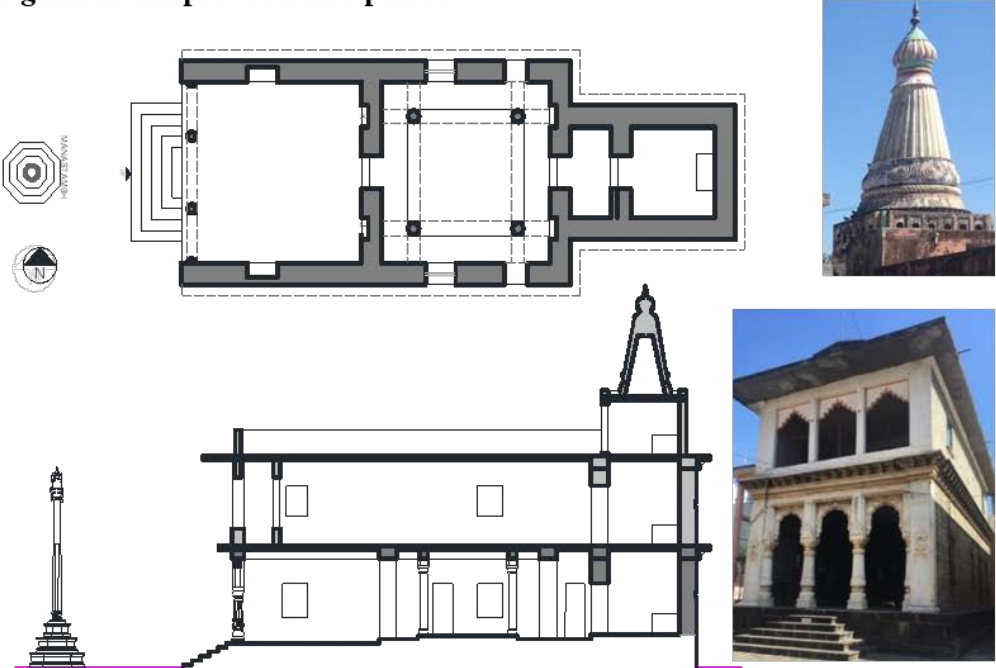
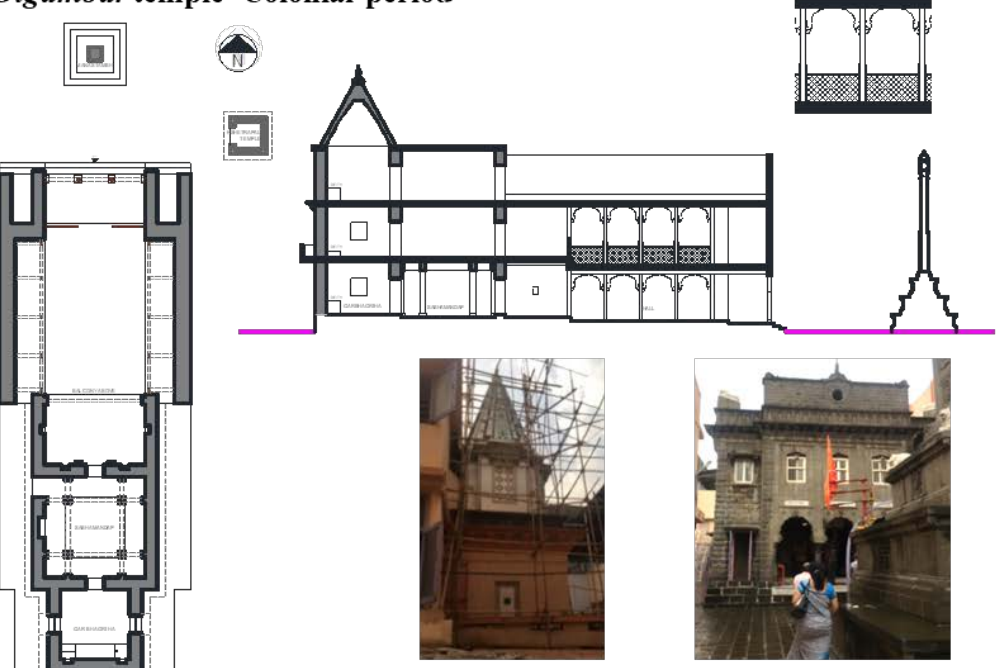
| Title | Jain architecture in Kolhapur district |
|---|--|
| <p>Digambar temple- Colonial period</p>  <p>Plan, Section and Views of Chandraprabhu temple, <i>Bhattarak Math-Kolhapur, Karveer Taluka</i></p> | |
| <p>Digambar temple- Colonial period</p>  <p>Plan, Section and Views of Shree 1008 Neminatha Bhagwan <i>Digambar</i> Jain temple, Kolhapur, <i>Taluka Karveer</i></p> | |

Plate 5.12 Examples of temple *Digambar* sect typology during Colonial period in Kolhapur district

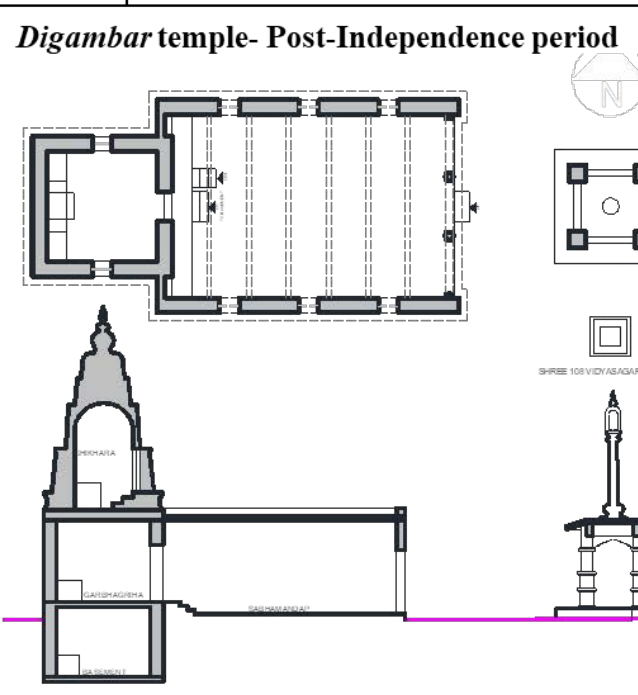

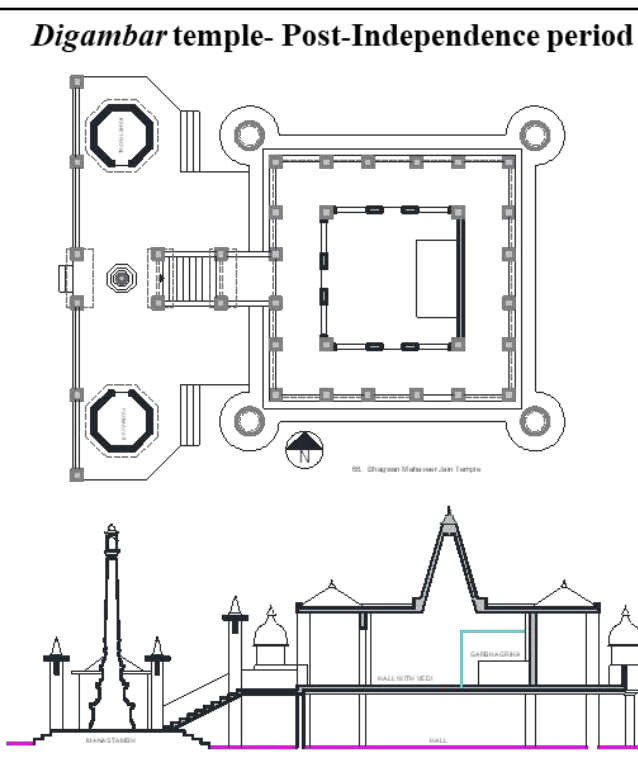

| Title | Jain architecture in Kolhapur district |
|--|---|
| <p>Digambar temple- Post-Independence period</p>  <p>Plan, Section and Views of Shree 1008 Bhagwan Adinatha Tribhuvanlal <i>Digambar</i> Jain Temple, Narsobawadi, Taluka Shirol</p> |  <p>Basement plan</p> |
| <p>Digambar temple- Post-Independence period</p>  <p>Plan, Section, temple View and <i>shikharav</i> view of Bhagwan Mahavira Jain Temple, Ichalkaranji, Taluka Hatkanangale</p> |  |

Plate 5.13 Example of *Digambar* sect temple typology during Post-independence period

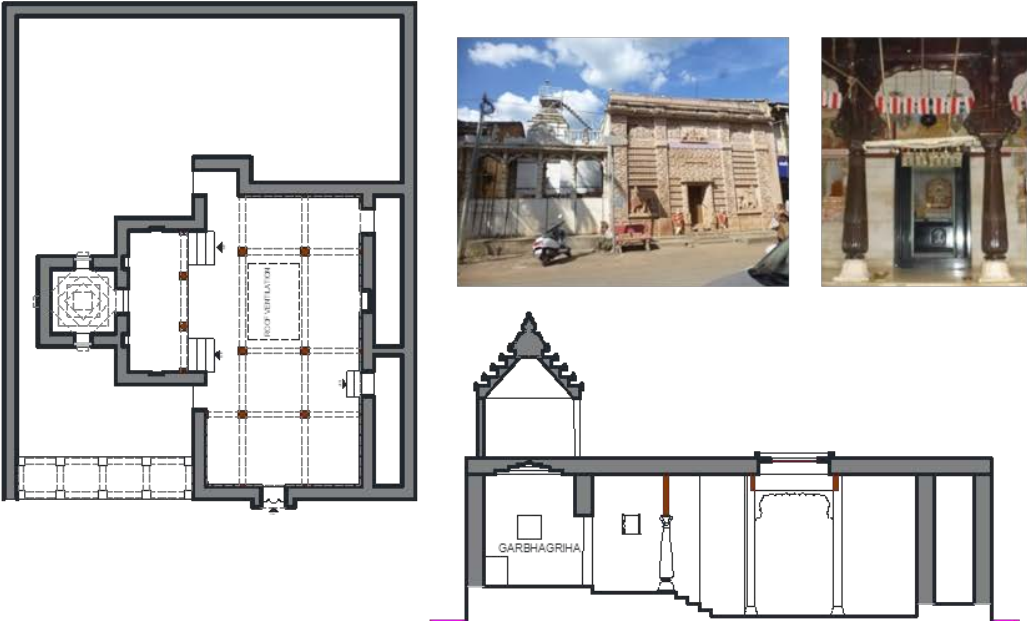
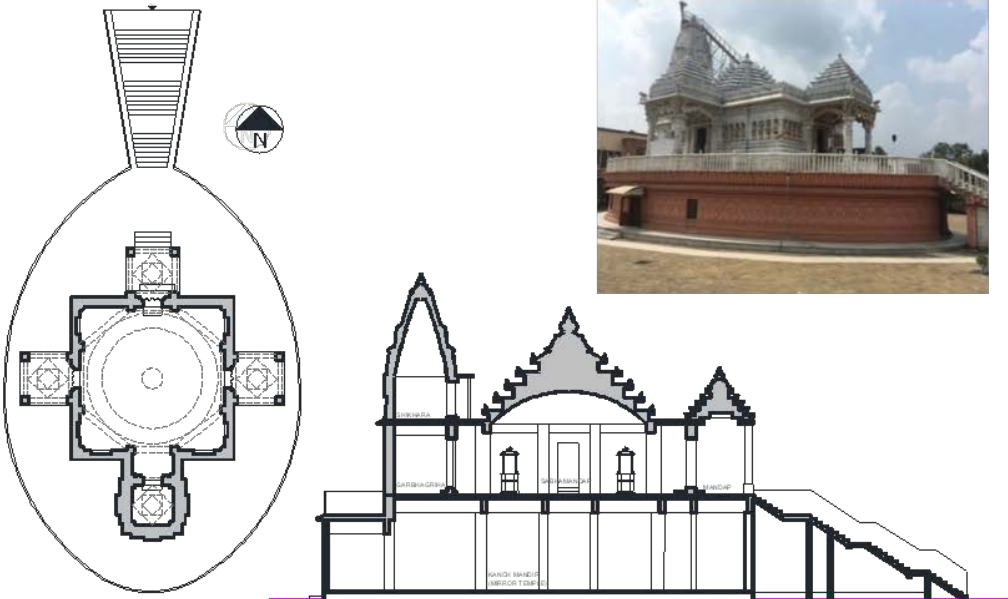
| Title | Jain architecture in Kolhapur district |
|---|--|
| <p><i>Shvetambar</i> temple- Colonial period</p>  <p>Plan, Section and Views of <i>Shvetambar</i> Jain Shree Chintamani Parshvantha <i>Shvetambar</i> temple, Kurundwad, Taluka Shirol</p> | |
| <p><i>Shvetambar</i> temple- Post-Independence period</p>  <p>Plan, Section and Views of Shirol Simandhar Dham <i>Shvetambar</i> Jain Kamal temple, Shirol, Taluka Hatkanangale</p> | |

Plate 5.14 Examples of *Shvetambar* sect temple typology during Colonial and Post-independence period

viii. Symbolic temples

The representative temples were found at *Tirthakshetra* and in the temple complexes.

a) Digambar

The themes and concepts in Jainism like *Sahastrakut* temple, Nandishwar temple, *Panchmeru* temple, *Samavasaran* temple, etc. were depicted at *Digambar Bahubali Tirth Kumbhoj*. The miniatures of *Siddhakshetra* in North India, *Shrutskandh* were installed.

Replica of important *tirth*, like *Pawapuri tirth* and *Champapur tirth* were also created there. *Dev-kulikas* were installed with *charan paduka* of seventy two *Tirthankars* [24 Past, 24 Present and 24 Future *Tirthankar*] on the terrace of the temple complex.

b) Shvetambar

Representative temple with symbol of *Tirthankar* and dedicated tree of a *Tirthankar* together were created for each *Tirthankar* at '*Chobisi garden*' at *Shvetambar Tirth Kumbhoj*, at the base of the hill.

5.14.4 Element level

ix. Transferred sanctity/Miniatures

Digambar Temple complexes in Kolhapur were found in Hatkanangale and Shirol taluka. Base temple of *Tirthakshetra Kumbhoj*, *Tirth Kunthugiri* and *Vrushabhachal Nandani* created replica of *Siddhakshetra* in North India. Crescent hill of *Kunthugiri Tirth* had twenty four images installed on the hill. At *Shvetambar Kumbhoj Tirth*, *Tirthankar* gardens were created by installing miniature temple and symbol.

x. Gumfa

Gumfa were developed during Maratha period. *Gumfa* as a unique tiny structure were used for the meditation by Jain monks and were located away from the settlement. *Gumfa/Muninivas* located in or nearby temple mark the frequent movement of Jain ascetics and thereby is the spread of Jainism in the region.

xi. Nishidi/ Samadhi/Charan paduka

Inspired by Rajput rulers, Maratha started a new typology -*Chhatra* for deceased king and queen during eighteenth century (Michell, 2015). Similar, to that *nishidis* of Jain monks were found from seventeenth century in Kolhapur district. Devotees started

paying homage to the spiritual teachers by building *Nishidi* of the monks or engraving footprints on the stone. *Samadhi* had a stone platform on which the *charan padukas* were installed with four columns at corners and a slopping roof above. In Kolhapur district, these were found at-

- Alate, Hatkanangale
- Vrushabhachal, Nandani
- Boarding temple, Kolhapur

xii. *Mana-stambh/ Kirti-stambh/ Dhwaja-stambh*

Mana-stambhas were found installed in an open space of most of the *Digambar* temples, in a straight line of *Garbhagriha*, in temple complexes and also at *Tirthakshetra*. **As a typical structure, *Mana-stambh* had three tiers as a base on which stories from Jainism, Ashta Pratiharya and other symbolic elements are carved.** The pillar above the base is an ornamental pillar structure carrying the image of a *Tirthankar* on the top, in all four cardinal directions. The base of *Mana-stambh* was square, hexagonal or octagonal in shape while the pillar was circular, square, octagonal and tapering in shape. Generally, *mul-nayak* of the temple was found installed in the temple like structure at the top of *Mana-stambh*. The deity used to be either standing or in *padmasan* pose.

Kirti-stambh was observed at the entrance of *Tirthakshetra* Bahubali-Kumbhoj on the hill as well as at the base of the hill and *Tirth* Kunthugiri.

Dhwaja-stambh was found located at the entrance of most of the temples near *Mana-stambh*.

All the above architectural typologies found in Kolhapur district are distinct in their characteristics and use. The typologies are the manifestation of religious expressions through architecture.

xvii. *Kayotsarg images*

Inspired from the Shravanbelgol *Tirth* in Karnataka, Shilahar rulers installed *Kayotsarg* image of Bahubali on the Bahubali hill in 1156 AD. Later similar images were installed at the base of the hill in 1963. Adinatha images were installed in Laxmisen *Math* Kolhapur by *Bhattarak* in 1962, at miniature Kunthugiri Kailash Mountain as well as in Vrushabhachal temple complex.

Plate 5.15 to Plate 5.18 shows different element typologies developed in both the sects in Kolhapur district.

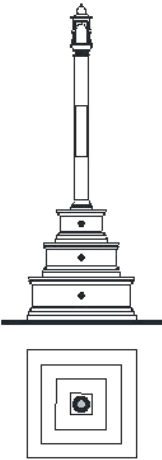

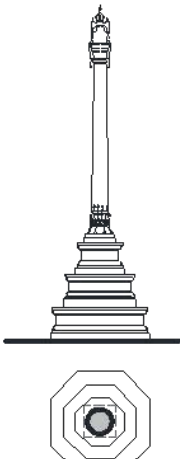

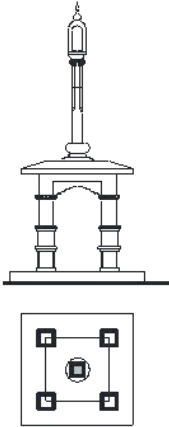

| Title | Architectural elements |
|---|--|
|  |  |
| <p>Rupnarayan temple, Kolhapur</p> | <p>Adinatha temple, Jaysingpur</p> |
|  |  |
| <p>Jain temple, Umalwad</p> | <p>Laxmisen Math, Kolhapur</p> |
|  |  |
| <p>Jain temple, Nrusinhwadi</p> | <p>Boarding, Kolhapur</p> |

Plate 5.15 *Mana-stambh* [Elevation, plan and view]

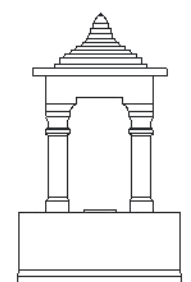

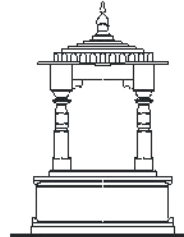

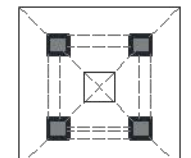
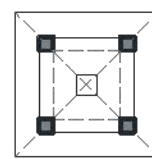
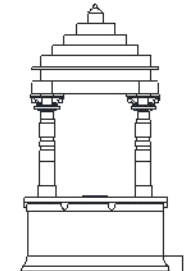

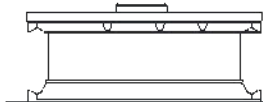

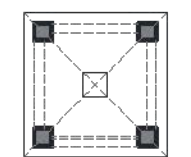
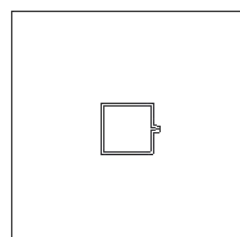
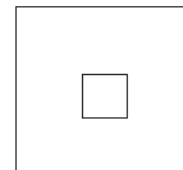
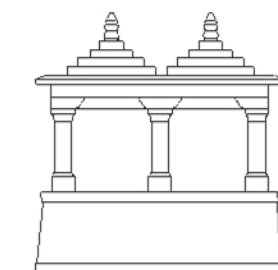




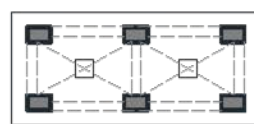
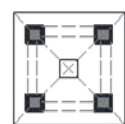
| Title | Architectural elements | | |
|---|--|---|---|
|  |  |  |  |
|  | Samadhi, Alate |  | Samadhi, Akiwat |
|  |  |  |  |
|  | Boarding, Kolhapur |  |  |
|  |  | Herle Charan Paduka |  |
|  |  |  | Boarding Paduka |
|  | Vrushabhachal, Nandani | | |

Plate 5.16 *Nishidi / Samadhi / Charan Paduka* [Elevation, plan and view]




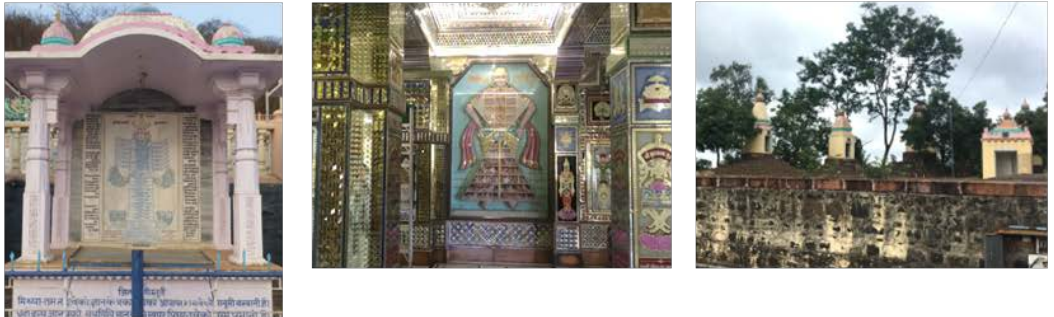
| Title | Architectural elements |
|-------|---|
| |  <p>Chobisi garden, Bahubali Kumbhoj</p> |
| |  <p>Sahastrakut temple, Nandishwar temple, Samvasaran temple, Bahubali Kumbhoj</p> |
| |  <p>Replica and miniatures of Siddhakshetra in North India</p> |
| |  <p>Symbolic Shrutskandha Kumbhoj, cosmology at Simandhar temple and miniature Shikharji in Vrushabhachal Nandani</p> |

Plate 5.17 Transferred sanctity / miniatures







| Title | Architectural elements |
|--|--|
| |   |
| Images of Bahubali on hill and at the base of hill, Bahubali Kumbhoj | |
| |   |
| Images of <i>Tirthankar</i> on the open court of Kunjavan-Udgaon and Bhattarak <i>Math</i> -Kolhapur | |
| |   |
| Kailash mountain with seventy two temples and <i>Tirthankar</i> Adinatha Kayotsarg image at Kunthugiri and at Vrushabhchal-Nandani | |

Plate 5.18 *Kayotsarg* images

5.14.4.1 Jain temple architecture and architectural styles

The empirical study of sample size was carried out by filling architectural and social inventory as discussed in Chapter 4. Jain architecture in Kolhapur district is found with *Nirandhara type Nagara style* architecture. The architecture was found from fifth century till date and was categorised into five periods during which distinctive styles are developed prevailing the ruler, see Figure 5.13.

- a. Pre-Islamic period [100 BC to 1317 AD]**
- b. Islamic period [1347 AD to 1518 AD]**
- c. Maratha period [1674 to 1818]**
- d. Colonial period [1818 AD to 1947 AD]**
- e. Post-independence period [1950 onwards]**

The period after independence was considered as modern period i.e. the age of RCC. Even after independence till the introduction of RCC, the Jain architecture was found sharing the characteristics of Maratha style or Colonial style. According to literature,

- Cement production changed from 1956 with increased in demand and plants (Bapat, Sabnis, Joshi, & Hazaree, 2007).
- Major RCC development started after 1950 (Tappin, 2002).

With respect to above statements, ‘Age of RCC’ was considered from 1950. Figure 5.14 shows period wise distribution of religious structures in Kolhapur district.

The sample was studied for following points-

- History and importance of religious structure
- Socio-cultural factors [rituals/worship]
- Architectural forms and features
 - i. Planning
 - ii. Structural system and material of construction
 - iii. Additions and alterations to main the structure
- Art and Iconography
- *Mana-stambh/Dhwaja-stambh/Kirti-stambh*
- Other features
- Spatial organization at the religious place

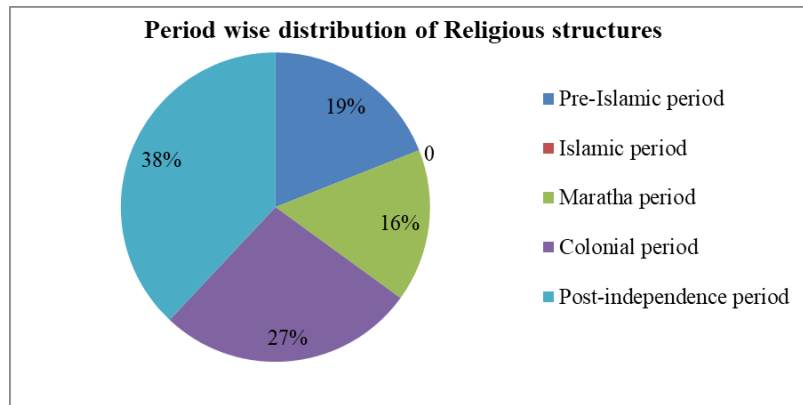


Figure 5.13 Period wise distribution of religious structures

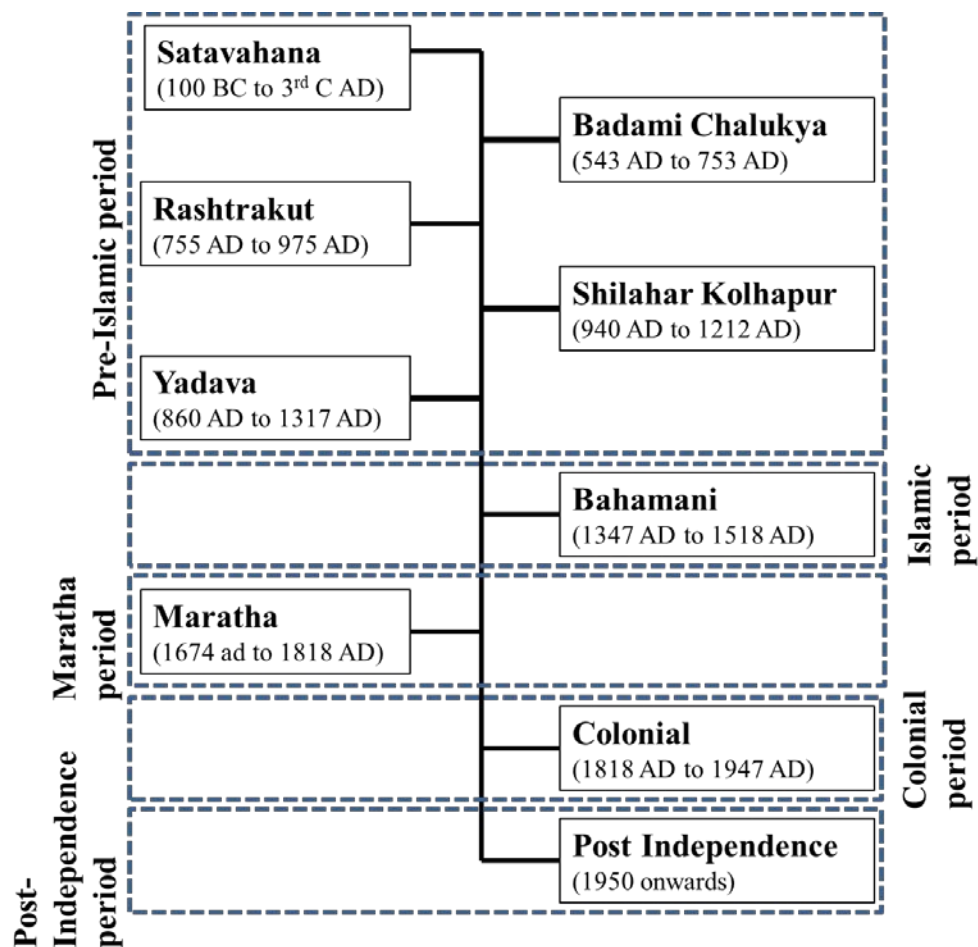
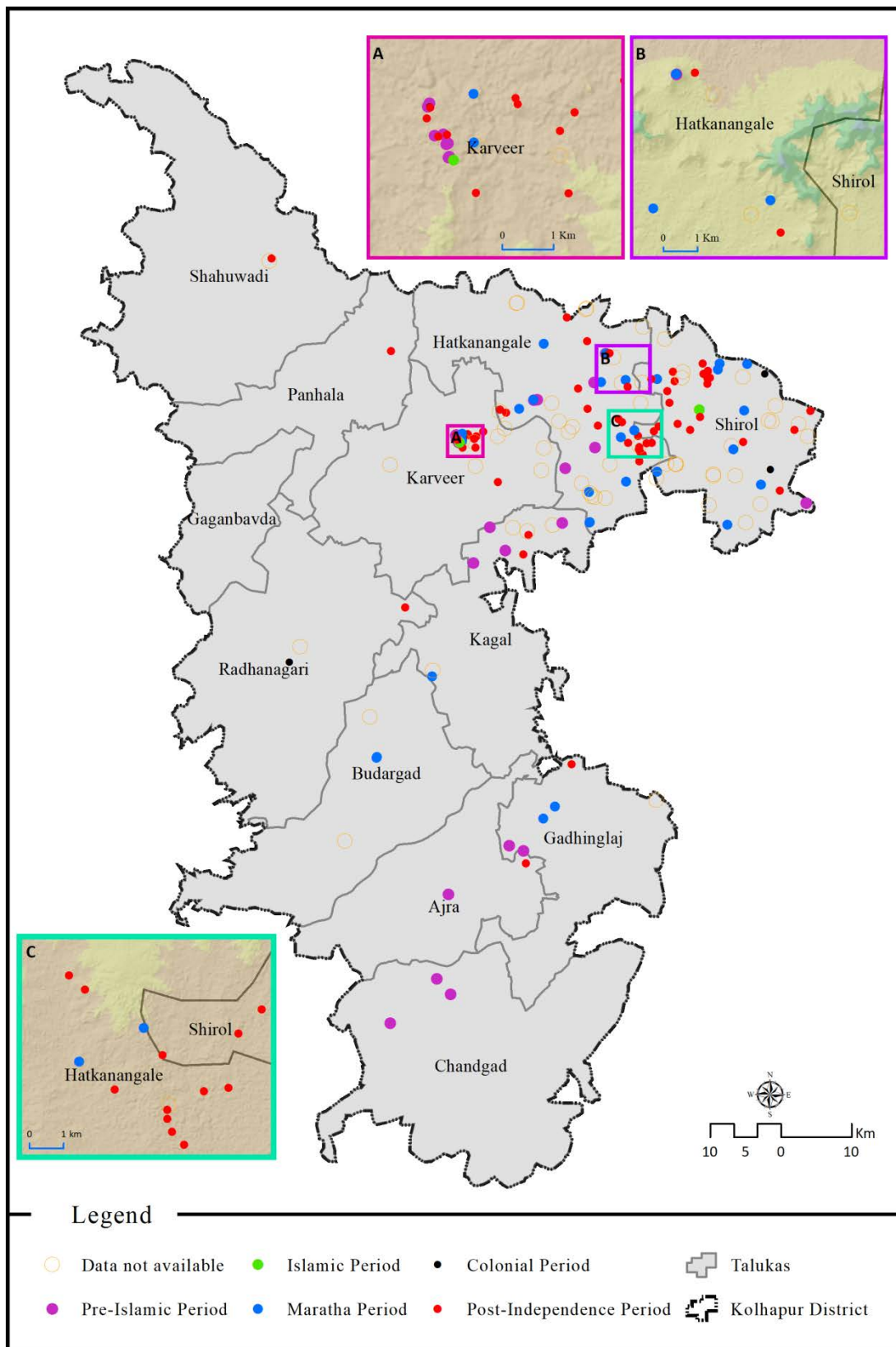


Figure 5.14 Rulers in Kolhapur region and period of ruling

The architecture developed during different period is marked on Kolhapur map, see Map 5.7.



Map 5.7 Religious structures with respect to period of construction

5.14.4.1.1 Pre-Islamic period [100 BC to 1317 BC]

This period was ruled by Satavahan, Chalukya of Badami, Chalukya of Kalyani, Rashtrakut, Shilahar and Yadava of Devgiri rulers. The references of Jain religious structures in the region are available from Chalukya of Kalyani period and Shilahar period. The temples constructed during pre-Islamic period were found with the characteristics-

- i. A distinct style based on synthesis of southern and northern forms was created (Tadgell, 1994).
- ii. The typical arrangement is a single *vimana*, with a *mandap* entered on the longitudinal axis or occasionally laterally, on one side or both laterally and longitudinally (Hardy, 1995).
- iii. Free standing pillars are most often circular, but may be octagonal, square, eight-lobed or stellate (Hardy, 1995).
- iv. The next phase of development shows hybrid form, until the middle of eleventh century, *Latina*, *Shekhari* and *Bhumija shikhar* began to appear (Hardy, 1995).
- v. The temples have *garbhagriha* [shrine], *sabhamandap* [hall], *antaral* [vestibule] and *Mukh Mandap* [porch]. The temples are constructed with *shikhar* above *garbhagriha*.
- vi. The stone temples are constructed using locally available 'Deccan trap' or basalt trap.
- vii. The temples have square shaped *garbhagriha* and *sabhamandap*. *Sabhamandap* contains four pillars defining Central Square. Surrounding the pillars equal size bays is provided.
- viii. Stellate plan of the *garbhagriha* is based on the principle of square plan rotated at its centre, found in few temples. *Antaral* and *Mukh Mandap* is rectangular in shape.
- ix. Stone columns are located 2.00 to 2.5 m center to center.
- x. The treabate type construction consisting of columns and beams support the super structure. Ceilings are provided with rhomboidal arrangement of beams.
- xi. Window-openings in *garbhagriha* or *Sabhamandap* are rarely noticed.

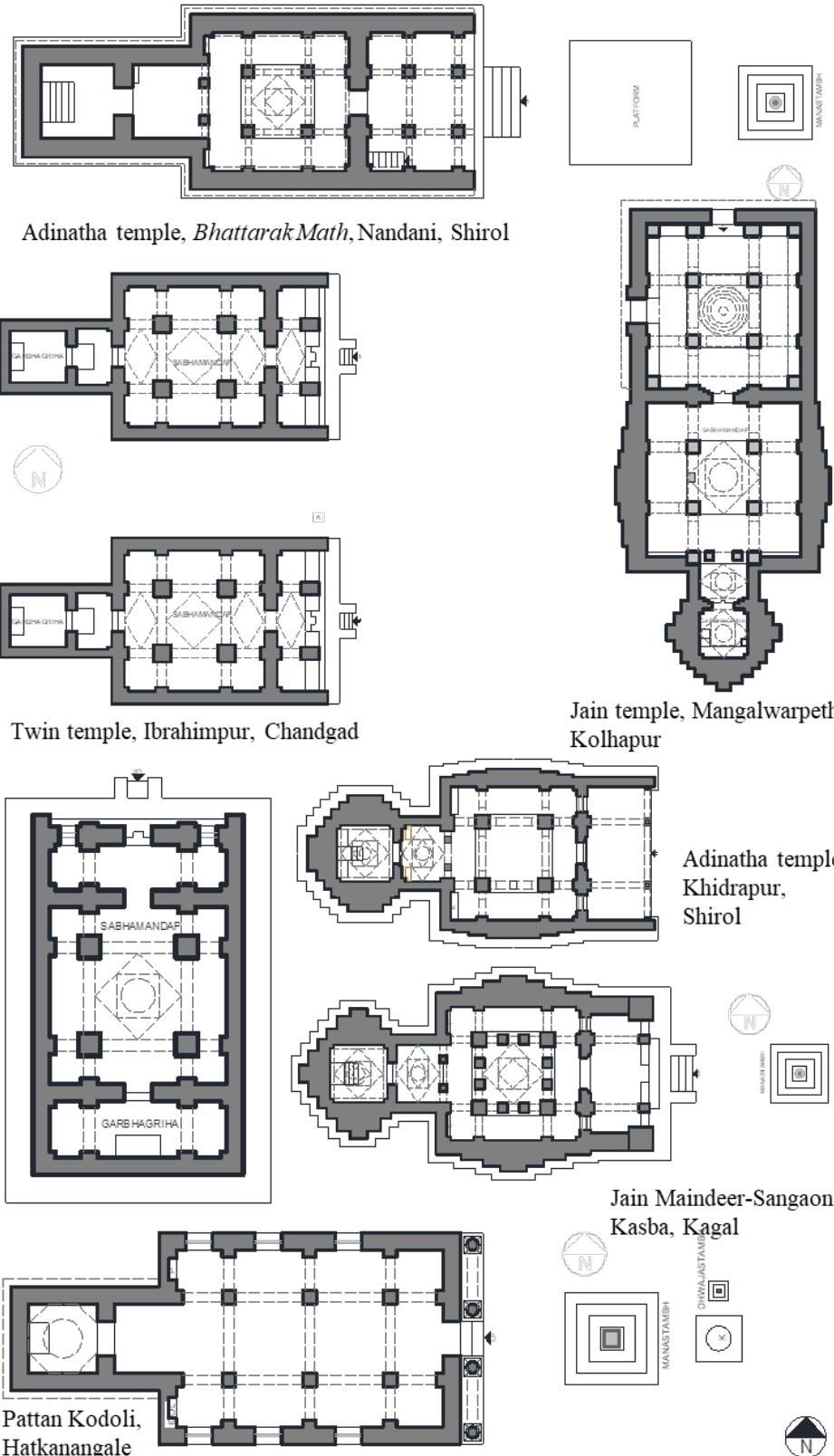
| Title | Kolhapur temples |
|-------|--|
| Plans |  <p>Adinatha temple, <i>Bhattarak Math</i>, Nandani, Shirol</p> <p>Twin temple, Ibrahimpur, Chandgad</p> <p>Jain temple, Mangalwarpeth, Kolhapur</p> <p>Adinatha temple, Khidrapur, Shirol</p> <p>Jain Maindeer-Sangaon Kasba, Kagal</p> <p>Pattan Kodoli, Hatkanangale</p> |

Plate 5.19 Temple plan of Later Chalukya style / Shilahar / Yadava style [Pre-Islamic period]

















| Title | Kolhapur temples | | | |
|----------------------|---|--|---|---|
| Front and side Views |  |  |  | |
| |  |  |  | |
| |  |  |  | |
| |  |  |  | |
| Front and side Views |  |  |  |  |
| | Neminatha temple, Mangalwar peth | Parshvanatha temple, Bamani, Kagal | Rupnarayan basti, Mangalwar peth, Kolhapur | |

Plate 5.20 Temple views and elements of Later Chalukya style / Shilahar / Yadava style [Pre-Islamic period]



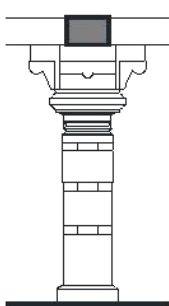

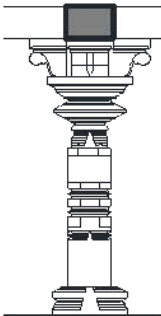

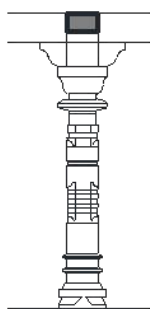



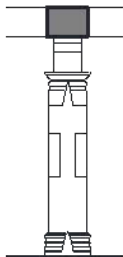









| Title | Kolhapur temples | | | | | | | | | |
|---|---|---|--|---|---|--|---|---|--|--|
| Pillars |  | |  | |  | |  | | | |
| | Ratnatray Mangalwar peth, Kolhapur | | | | Ainapur temple | | | | | |
| |  | |  | |  | |  | | | |
| | Parshvanatha temple, Ibrahimpur, Chandgad | | | | Jain temple, Alate, Hatkanangale | | | | | |
| |  | |  | |  | |  | | | |
| Adinatha temple, Khidrapur, Shirol | | | | Jain temple, Pattan Kodoli | | | | | | |
|  | |  | |  | |  | |  | | |
| Mahalaxmi temple | | Nandani, Shirol | | Sangaon Kasba | | Bamani | | Rupnarayan Basti | | |
|  | |  | |  | | | | | | |
| Mangalwar peth | | Khidrapur | | Kesapur | | | | | | |

Plate 5.21 Columns of Later Chalukya style / Shilahar / Yadava style [Pre-Islamic period]

| Title | Kolhapur temples | | | |
|--|---|--|---|--|
| Ceiling patterns [triangular beams] | | | | |
| | Neminath temple, Mangalwar peth Kolhapur | | Jinasen <i>Bhattarak Math</i> , Nandani, Shirol | |
| | | | | |
| | <i>Jain Maindeer -Juni basti</i> , Sangaon Kasba | | Shree 1008 Bhagawan Parshvanatha old temple, Bamani, Kagal | |
| Ceiling patterns [with carving] | | | | |
| | Sheshashayi temple, Kolhapur | | Neminatha temple, Mangalwar peth, Kolhapur | |
| | | | | |
| | Bahubali, Kshetra | | Rupnarayan Basti temple, Kolhapur | |
| | | | Rui temple, Hatkanangale | |

Plate 5.22 Ceiling patterns of Later Chalukya style / Shilahar / Yadava style [Pre-Islamic period]

- xii. The plinth generally projects out of the temple walls to form a *pradakshina path* or circumambulatory path.
- xiii. The base or the *jagati* sometimes show mouldings or with decorative treatment consisting of sculptural and geometric motifs.
- xiv. *Jali* as a ventilation feature is used in few temples between *Mukh Mandap* and *sabhamandap*.

Plate 5.19 to Plate 5.22 shows the architectural characteristics of Jain religious architecture developed during pre-Islamic period.

5.14.4.1.2 Islamic period [1347 AD to 1518 AD]

Scanty architectural evidences are noticed during Islamic period. Author Sohoni (Sohoni, 1998), explains this as ‘discontinuity’ in the basic Maratha tradition. No major development in Jain architecture is noticed during the study.

5.14.4.1.3 Maratha period [1674 AD to 1818 AD]

The methodology and approach of the research was understood through the doctoral theses on architectural conservation. Doctoral work of Ashutosh Sohoni (Sohoni, 1998), an indologist, is about temple architecture during Maratha period. It helped **to identify Maratha elements in Kolhapur region**. The temple building activity was revived during Maratha period. During initial period, the religious development show influence of Islamic, pre-Islamic period. Sohoni (Sohoni, 1998) discusses that architecture in Maharashtra as Maratha tradition **developed after ‘discontinuation’ of Yadava tradition and is referred to as the ‘revival’ and ‘survival’ period**.

Features of Maratha style

- Maratha temples face the traditional east-west direction. Maratha temples of the Indigenous type consist of a *garbhagriha* connected to the *mandap* [one or two in some cases] through the *antarala*, though in some cases this is absent (Sohoni, 1998). The *garbhagriha* is usually *nirandhara*, i.e. without a circumambulatory passage or *pradakshinapath*. The sanctuary has a square plan with straight plain stone walls. The *mandap* is square or rectangular (Sohoni, 1998).
- Temple *shikharas*, provided with plaster and stucco work were used to create decorative forms and elements and also used to treat brick surfaces and embellish them with decorations (Sohoni, 1998).
- Temple plan has *Garbhagriha*, *Antaral*, *Sabhamandap* and *Mandap*. *Shikhar* is provided above the *Garbhagriha*. The entire composition has a decorative character and an aesthetic appeal and makes an extensive use of Mughal elements of **cypress order and cusped arches**.
- These *mandaps* have a basic structure of columns and arches which are built in timber, supporting a timber frame roof covered with tiles (Sohoni, 1998).

- The roof opening is provided with triangular stone kept one above the other and then *shikhar* formed above. The structural members formed square or rectangular usable area (Mate, 2008).

Three types of Maratha styles developed in different phases-

a. Type 1

This type was developed during the earlier phase of Maratha period.

- **The style created as an attempt of Yadava style hence, referred to as Neo-Yadava style**, Plate 5.23 and Plate 5.24.
- *Garbhagriha* is square shaped and *sabhamandap* square in shape with 2.0 to 2.5 m columns placement.
- Generally, *Antaral* connects *garbhagriha* and *sabhamandap*.
- Open *mandap* are rectangular in shape.
- Stone brackets are used, see Figure 5.15. Yadava style stone pillars, elevation features, *shikhar* nineteenth century AD.
- Examples are, Vasupujya temple-Peth Vadgaon, Shree Vidyasagar Samadhi-Akiwat, *Digambar* temple- Rui, Samadhi at Jain Boarding-Kolhapur
- RCC hall constructed to temple: Shantinath *Digambar* Jain-Peth Vadgaon.

b. Type 2

- Maratha style temples are constructed in local basalt stone. The plan form and temple elements are *garbhagriha*, *antaral*, *sabhamandap* and *mandap*, see Plate 5.25 and Plate 5.26.
- Few temples are constructed with only *garbhagriha* as an original structure and *sabhamandap* was constructed later on in RCC.
- The square stone pillar has square shaped stone base, sometimes pillar pattern is created by chamfering the pillar edges, Plate 5.29, use of stone brackets and floral design.
- The ceiling is created by arranging stone slabs at an angle.
- The temple *shikhar* is a synthesis of north and south Indian *shikhar*.
- **Temples are constructed in Maratha style during colonial period:** Chandraprabhu temple-Gijawane, Jirge temple-Kolhapur, Adinatha temple-

Kothali, Mahavira temple-Shedshal, Parshvanatha temple-Yalgud, Jain temple-Kabnur, Neminatha temple-Hingangaon, Parshvanatha temple-Nimshirgaon, Adinatha temple-Akiwat.

c. Type 3

- Maratha style temples are constructed in local basalt stone for walls and frame of timber columns and beams [*khan* pattern] 5'6" apart. The variations in temple elements see Plate 5.27 and Plate 5.28.
- Elements like, timber viewing gallery on first floor, timber cusped columns and foliated arches added [*cypress* pillar and *mahirapi* arch], see Plate 5.30, hall in front of the *mandap* in timber elements added.
- Proportions of *garbhagriha* to *sambhmandap* changes from structure to structure.
- *Mana-stambh* located in the same line of *garbhagriha* in front of *mandap*.
- Most of the temples of this type were constructed during **colonial period by adopting Maratha style *khan* pattern with timber, brick as main material.**
- **Temples are constructed in Maratha style during colonial period:** Bogar temple-Kurundwad, Chintamani Parshvanatha temple-Kurundwad, Parshvanatha temple-Sajani, Jinsen *Math*-Nandani and Kolhapur, Laxmisen *Math*-Kolhapur, Parshvanatha temple-Nimshirgaon, Kasar temple-Kolhapur, Adinatha temple-Kumbhoj and Neminatha temple-Shahupuri-Kolhapur.

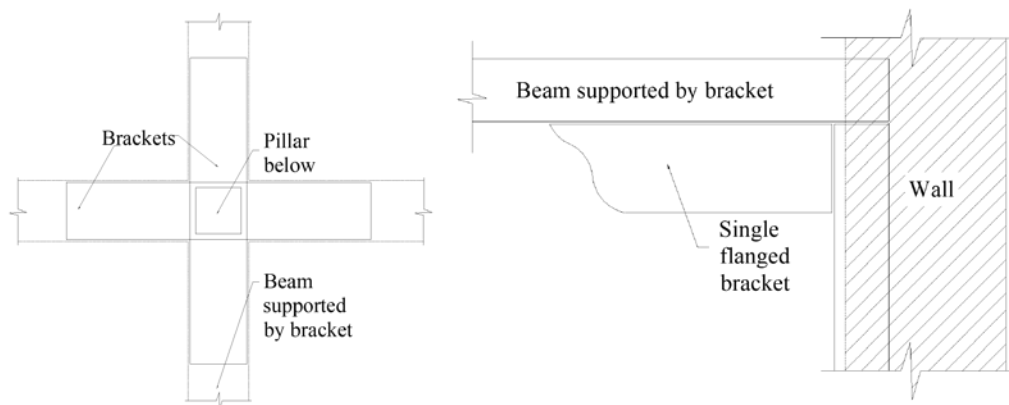


Figure 5.15 Plan and section showing supporting system during Maratha period in stone and Maratha period in timber or stone

Source: Mr. Avinash Sowani's 'Materials and Construction of eighteenth century Maratha architecture' document

| Title | Kolhapur temples |
|-------|--|
| Plans | <div data-bbox="470 275 758 902"> </div> <div data-bbox="470 920 719 1014"> <p>Shree 1008 Vasupujya <i>Digambar</i> Jain temple, Peth Vadgaon</p> </div> <div data-bbox="831 275 1058 678"> </div> <div data-bbox="826 707 1066 770"> <p>Column in <i>Digambar</i> temple, Peth Vadgaon</p> </div> <div data-bbox="1102 338 1377 611"> </div> <div data-bbox="1125 633 1364 696"> <p>Ceiling in <i>Digambar</i> temple, Peth Vadgaon</p> </div> <div data-bbox="778 801 1246 1032"> </div> <div data-bbox="1246 999 1377 1061"> <p><i>Digambar</i> temple, Rui</p> </div> <div data-bbox="477 1021 930 1715"> </div> <div data-bbox="507 1731 906 1794"> <p>Shree 1008 Vidyasagar Jain Temple, Akiwat</p> </div> <div data-bbox="1010 1077 1273 1458"> </div> <div data-bbox="1046 1514 1246 1704"> </div> <div data-bbox="1046 1731 1246 1794"> <p>Nishidi, Boarding, Kolhapur</p> </div> |

Plate 5.23 Plans, elevations of Maratha style [Neo-Yadava] architecture







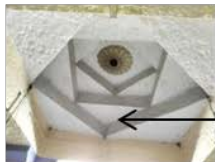












| Title | Kolhapur temples | | | |
|---|--|---|--|--|
| Temple views |  |  |  | |
| | Shree 1008 Vasupujya <i>Digambar</i> Jain temple, Peth Vadgaon | Shree 1008 Vidyasagar Jain Temple, Akiwat | Shree 1008 Vasupujya <i>Digambar</i> Jain temple, Peth Vadgaon | |
| |  |  |  | |
| | <i>Digambar</i> temple, Rui | <i>Digambar</i> temple, Rui | <i>Nishidi</i> , Boarding, Kolhapur | |
| Archite- ctural features [ceiling pattern, stone bracket, carving] |  | Ceiling pattern |  |   Carving |
| |  | Stone brackets |  | |
| |  | Decorative element |  | |
| |  | | | |
| Shikhar styles |  |  |  |  |
| | Shree 1008 Vidyasagar Jain Temple, Akiwat | Shree 1008 Vasupujya <i>Digambar</i> Jain temple, Peth Vadgaon | <i>Nishidi</i> , Boarding, Kolhapur | <i>Digambar</i> temple, Rui |

Plate 5.24 Views, Details and *Shikhar* of Maratha style [Neo Yadava] architecture

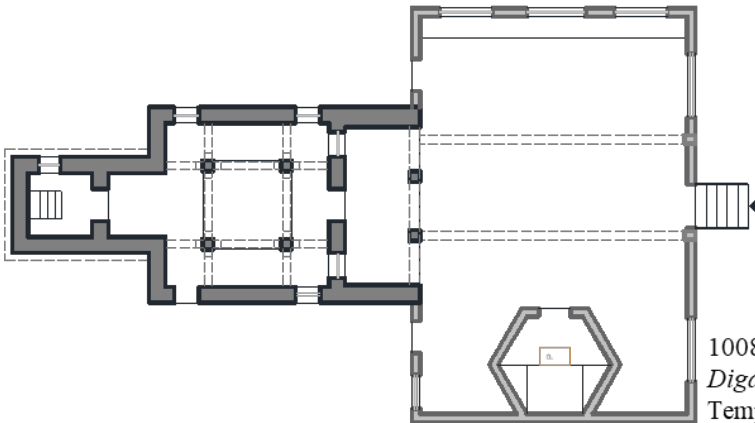
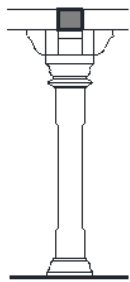
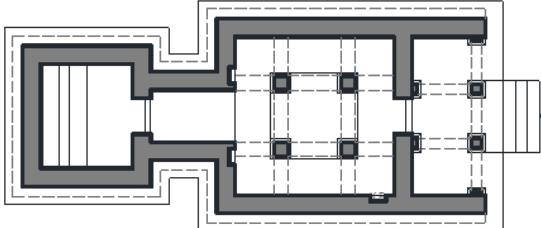
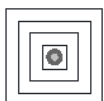

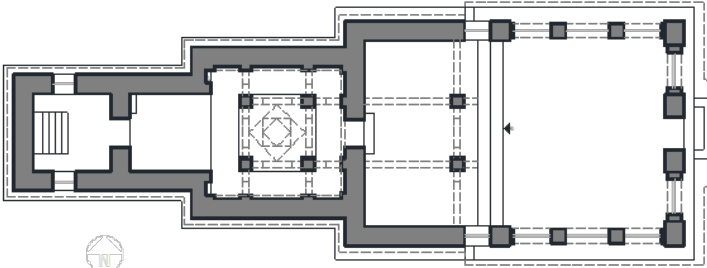

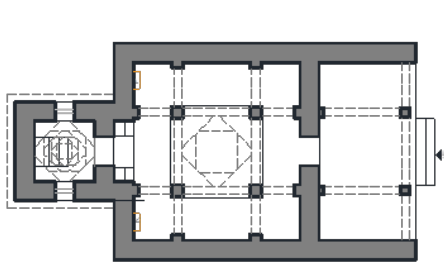
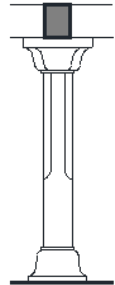


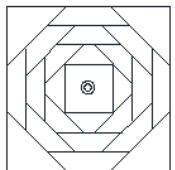
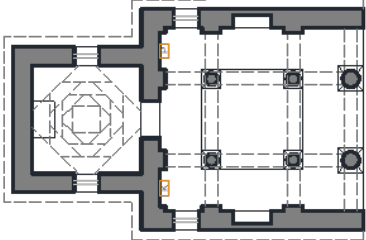
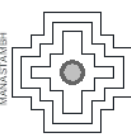

| Title | Kolhapur temples |
|------------------------------|---|
| Plans, Column, Ceiling | <div data-bbox="440 259 1358 680">  <p>1008 Shantinatha <i>Digambar</i> Jain Temple, Kabnur</p>  </div> <div data-bbox="456 725 1378 972"> <p>Adinatha Jain temple, Kothali</p>    </div> <div data-bbox="464 1008 1378 1274">  <p>Parshvanatha <i>Digambar</i> Jain temple, Nandani</p>  </div> <div data-bbox="464 1285 1335 1599">  <p>Shree 1008 Parshvanatha Jain Temple, Yalgud</p>  <p>Column</p>   </div> <div data-bbox="472 1621 1367 1868">  <p>Ceiling pattern</p> <p>Neminatha Jain temple, Hingangaon</p>    </div> |

Plate 5.25 Plans of Maratha style [Colonial period] architecture

| Title | Kolhapur temples | | |
|----------------------------|--|---|--|
| Stone columns and arches |  <p>1008 Shantinath <i>Digambar</i> Jain Temple, Kabnur</p> |  <p>Adinath Jain temple, Kothali</p> |  <p>Parshvanath <i>Digambar</i> Jain temple, Nandani</p> |
| |  <p>Shree 1008 Parshvanatha Jain Temple, Yalgud</p> |  <p>Neminath Jain temple, Hingangaon</p> |  <p>Shree 1008 Bhagwan Parshvanatha <i>Digambar</i> Jain Temple [Khalcha]</p> |
| Temple <i>sabha mandap</i> |  <p>Parshvanatha temple, Nandani</p> |  <p>Jirge Parshvanatha temple, Kolhapur</p> |  <p>1008 Shantinath <i>Digambar</i> Jain Temple, Kabnur</p> |
| |  <p>Shree 1008 Bhagwan Parshvanatha <i>Digambar</i> Jain Temple [Khalcha]</p> |  <p>Shree 1008 Bhagwan Mahavira temple, Jain Temple, Shedshal</p> |  <p>Shree 1008 Bhagwan Chandraprabhu Temple, Gijawane,</p> |
| <i>Shikhar</i> |  |  |  |

Plate 5.26 Exterior and interior views and *Shikhar* of Maratha style [Colonial period] architecture

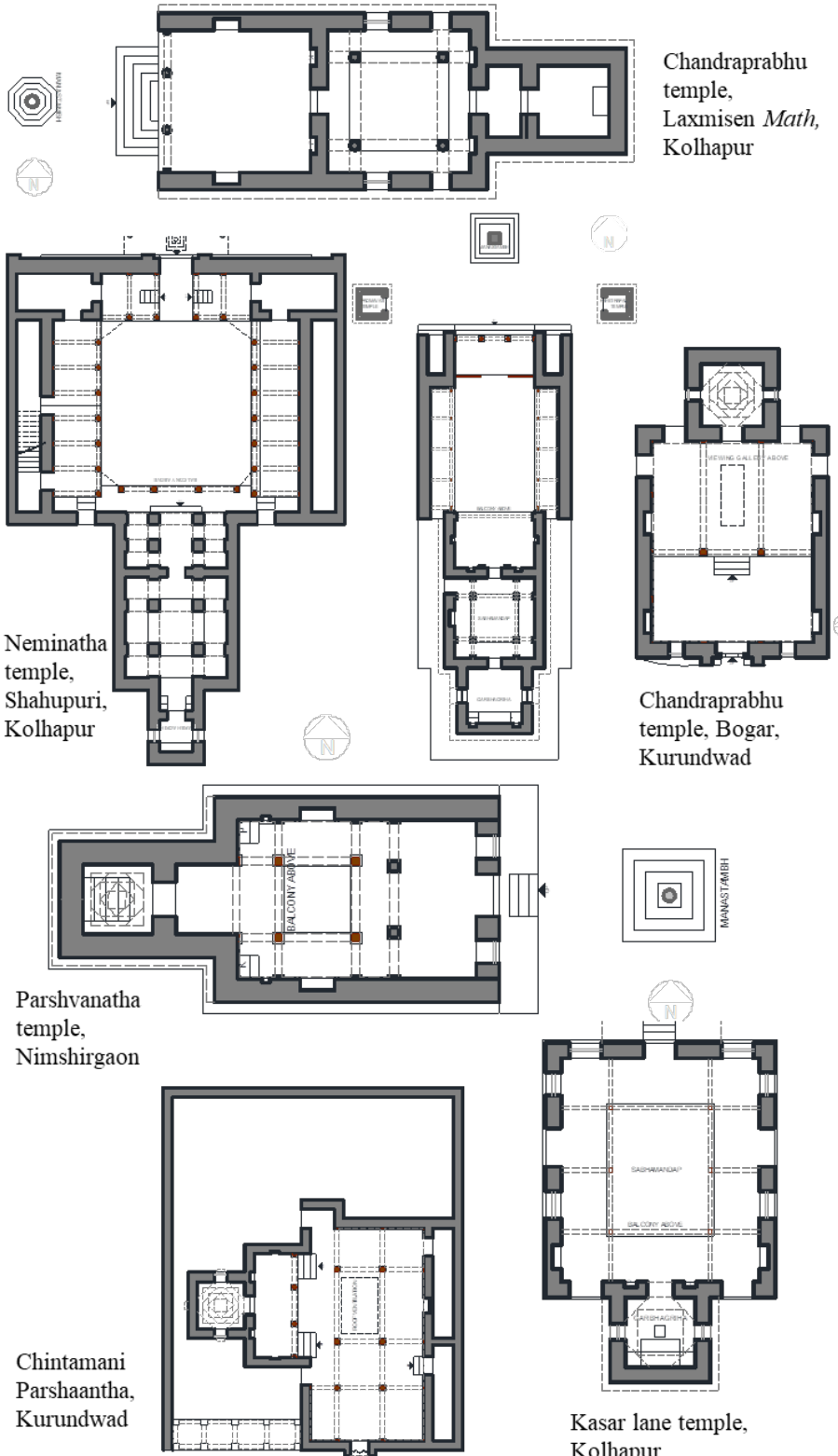
| Title | Kolhapur temples |
|-------|--|
| |  <p>Chandraprabhu temple, Laxmisen <i>Math</i>, Kolhapur</p> <p>Neminatha temple, Shahupuri, Kolhapur</p> <p>Chandraprabhu temple, Bogar, Kurundwad</p> <p>Parshvanatha temple, Nimshirgaon</p> <p>Chintamani Parshaantha, Kurundwad</p> <p>Kasar lane temple, Kolhapur</p> |

Plate 5.27 Plans of Maratha style [Cusped column and foliated arches / *khan* pattern]















| Title | Kolhapur temples | | |
|--|--|---|--|
| Cusped Column and foliated arch |  |  |  |
| | Chandraprabhu temple, Laxmisen <i>Math</i> , Kolhapur | Parshvanatha temple, Nandani | Neminatha temple, Shahupuri, Kolhapur |
| <i>Math</i> court view |  |  |  |
| | Jinasena <i>Math</i> , Nandani | Laxmisen <i>Math</i> , Kolhapur | Jinasena <i>Math</i> , Nandani |
| Timber <i>Khan</i> pattern and viewing gallery |  |  |  |
| | Parshvanatha temple, Nimshirgaon | Kasar lane temple, Kolhapur | Adinatha temple, Kumbhoj |
| <i>Shikhar</i> |      | | |

Plate 5.28 Exterior and interior views, *shikhar* of Maratha style [Cusped column and foliated arches / *khan* pattern]

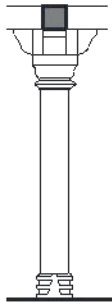

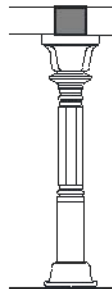

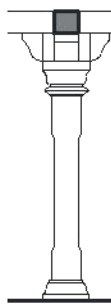

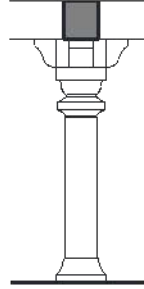

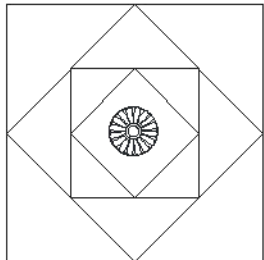
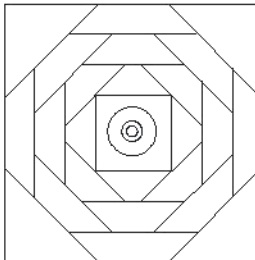
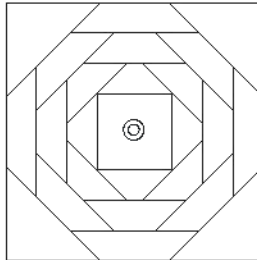



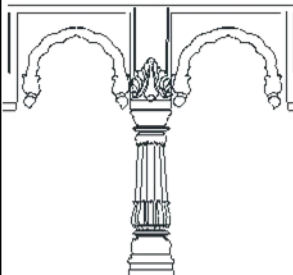
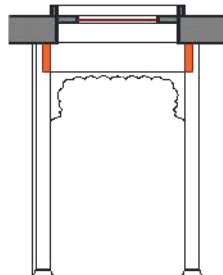
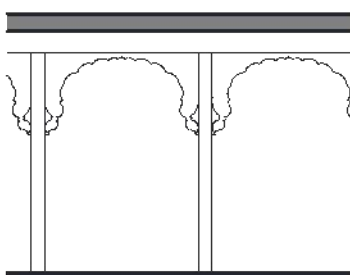
| Title | Kolhapur temples | | |
|-----------------------------------|---|--|---|
| Pillars |  |  | |
| | Jirge temple, Kolhapur | | |
| |  |  | |
| | Chanraprabhu temple, Gijawane | | |
| |  |  | |
| | Shantinatha temple, Kolhapur | | |
| |  |  | |
| | Parshvanatha temple, Nimshirgaon | | |
| Ceiling patterns |  |  |  |
| |  |  |  |
| | Peth Vadgaon | Shedshal | Hingangaon |
| Cusped column and foliated arches |  |  |  |
| | Chadraprabhu temple, <i>Bhattarak Math</i> at Kolhapur | Chintamani Parshwanath temple at Kurundwad | Adinatha temple, Kumbhoj |

Plate 5.29 Pillars and Ceiling patterns during Maratha period

5.14.4.1.4 Colonial period [1818 AD to 1947 AD]

Maratha style temples were constructed during this period. Use of stone or brick and stone can be noticed during this period. Temples developed during colonial period are-

- Chandraprabhu temple-Hupari, Neminatha temple-Hingangaon, Adinatha temple-Aurwad

The temples which had only *garbhagriha* are constructed with *sabhamandap* or RCC hall in late twentieth century or twenty first century. *Mana-stambhs* are also constructed in front of these temples.

- Adinatha temple-Hingaongaon, Jain temple-Bubnal, Chndraprabhu temple-Gijawane, Boarding temple-Kolhapur, Gaonbhag temple-Ichalkaranji, Chandraprabhu temple-Sangaon Kasba, Jain temple-Umalwad, Parshvanatha temple-Shengaon, Jain temple-Gaurwad, Mahavira temple-Kumbhoj, Chandraprabhu temple-Kolhapur.

5.14.4.1.5 Modern period [1950 onwards]

There temples are found in Kolhapur region which were either constructed in colonial or Maratha period, to which RCC halls were added later either by demolishing *Sabhamandap* or by constructing RCC halls to a temporary religious structure, see Plate 5.30 and Plate 5.31.

The religious structures which were constructed after 1950 are considered as modern period structures see Plate 5.32. The temples are constructed in RCC and *Digambar* structures are constructed with less ornamentation; see Plate 5.33 and Plate 5.34 while *Shvetambar* structures show use of marble and red stone in the construction.

Examples are, ***Digambar***: Jain temple-Hanimnal, Mahavira temple-Ichalkaranji, Jain temple-Mangaonwadi [Kodi], Jain temple-Bhendvade, Jain temple-Karnoor, Parshvanatha temple-Udgaon, Narsobawadi temple, Adinatha temple, Jaysingpur, Parshvanatha temple-Udgaon, Parshvanatha temple- Shedshal, Parshvanatha temple-Narande, Jain temple-Radhanagari, Chandraprabhu temple-Jainapur, Parshwanth temple-Gajargaon, Neminatha temple-Rajapur, Adinatha temple-Shahuwadi, etc.

Shvetambar: *Shvetambar* temple-Kagal, Shantinath temple-Shahupuri, Kalash Kamal temple-Kagal highway.

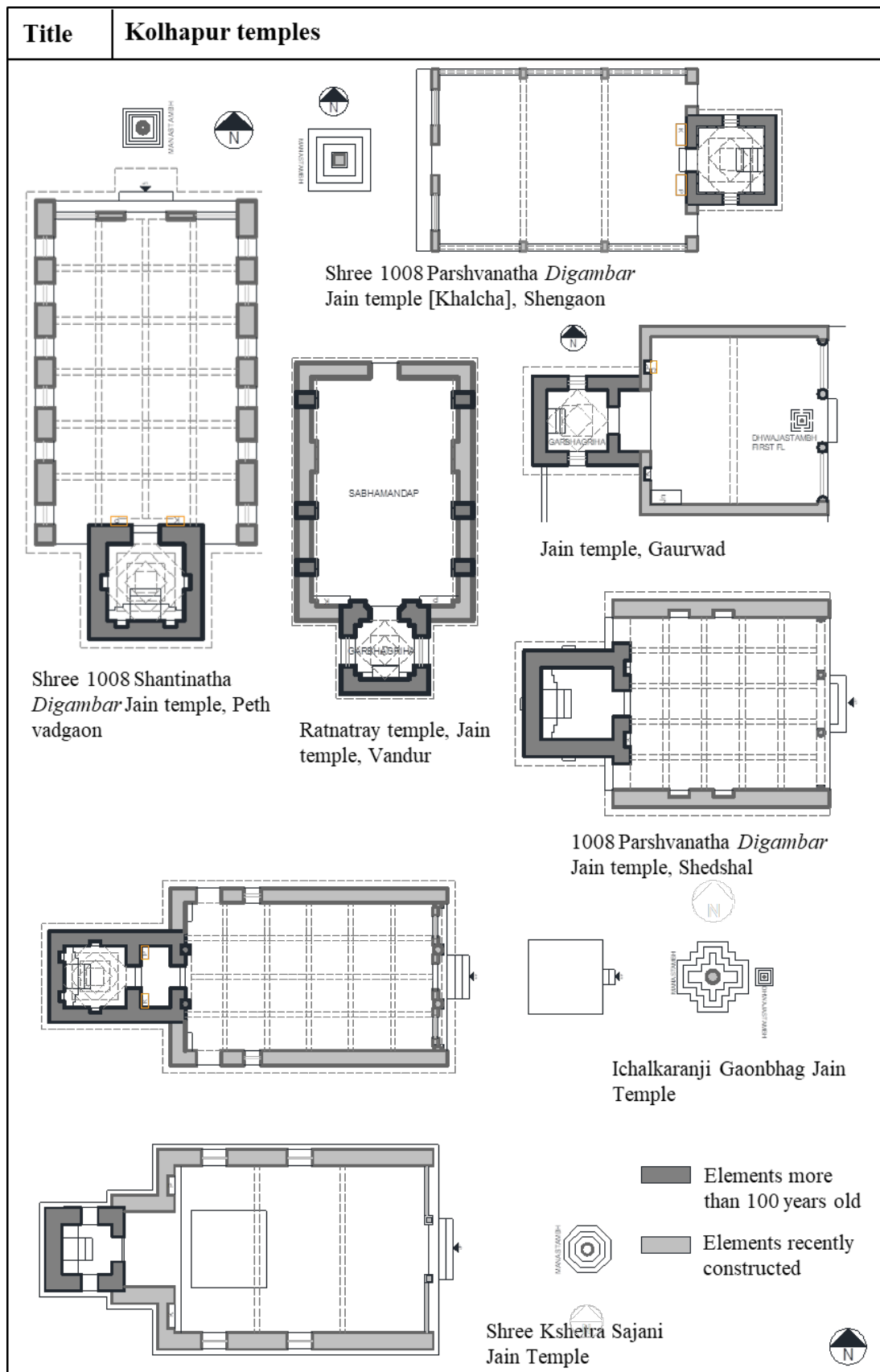


Plate 5.30 Plans of stone temples to which RCC hall constructed in post-independence period












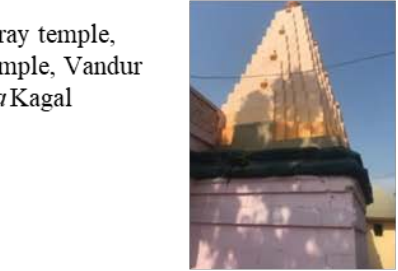
| Title | Kolhapur temples | |
|--|---|---|
|  |  |  |
| 1008 Parshvanatha <i>Digambar</i> Jain temple, Shedshal, <i>Taluka</i> Shirol |  | Shree 1008 Parshvanatha <i>Digambar</i> Jain temple [Khalcha], Shengaon, <i>Taluka</i> Bhudargad |
|  |  |  |
|  |  | Ichalkaranji Gaonbhag Jain Temple, Ichalkaranji, <i>Taluka</i> Hatkanangale |
|  |  | Ratnatray temple, Jain temple, Vandur <i>Taluka</i> Kagal |
| Shree 1008 Shantinatha <i>Digambar</i> Jain temple, Peth vadgaon, <i>Taluka</i> Hatkanangale | |  |

Plate 5.31 Views of stone temples to which RCC hall constructed in post-independence period

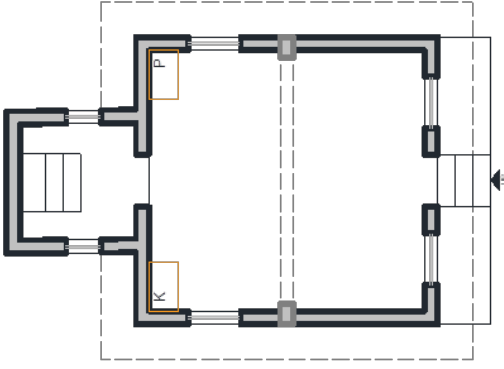
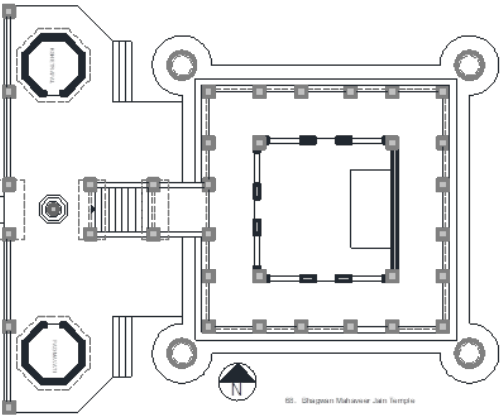
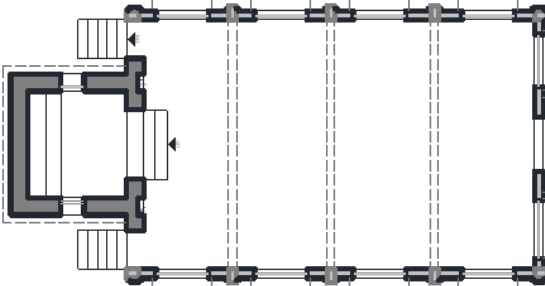

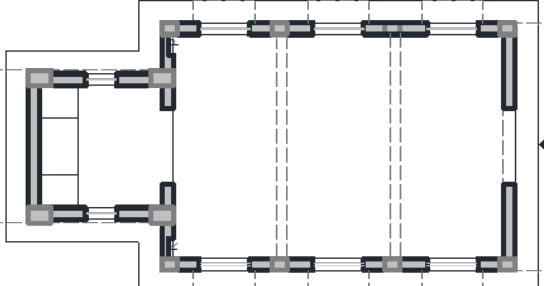
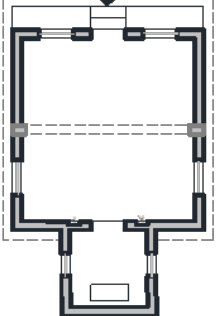
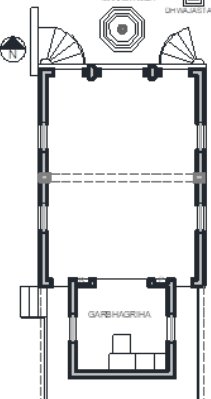
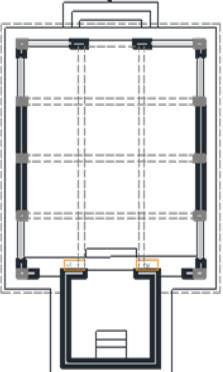
| Title | Kolhapur temples |
|---|--|
|  <p data-bbox="352 647 702 739">Shree 1008 Chandraprabhu <i>Digambar</i> Jain temple, Jainapur, Shirol Taluka</p> |  <p data-bbox="1023 703 1340 795">Bhagwan Mahaveer Jain Temple, Ichalkaranji, Taluka Hatkanangale</p> |
|  <p data-bbox="327 1072 869 1133">Shree 1008 Bhagwan Parshvanatha <i>Digambar</i> Jain Temple, Kurundwad, Taluka Shirol</p> |  <p data-bbox="954 1052 1117 1234">Shree 1008 Neminatha <i>Digambar</i> Jain temple, Rajapur, Shirol Taluka</p> |
|  <p data-bbox="925 1330 1173 1451">1008 Ajitnatha Jain Temple - Jain temple, Mangaonwadi, Taluka Hatkanangale</p> |  <p data-bbox="906 1617 1125 1769">Shree 1008 Adinatha <i>Digambar</i> Jain temple, Jaysingpur, Taluka Shirol</p> |
|  <p data-bbox="590 1527 758 1769">1008 Bhagwan Mahavira and Bhagwan Adinatha <i>Digambar</i> Jain Temple, Kolhapur, Taluka Karveer</p> |  |

Plate 5.32 Temples constructed during modern period

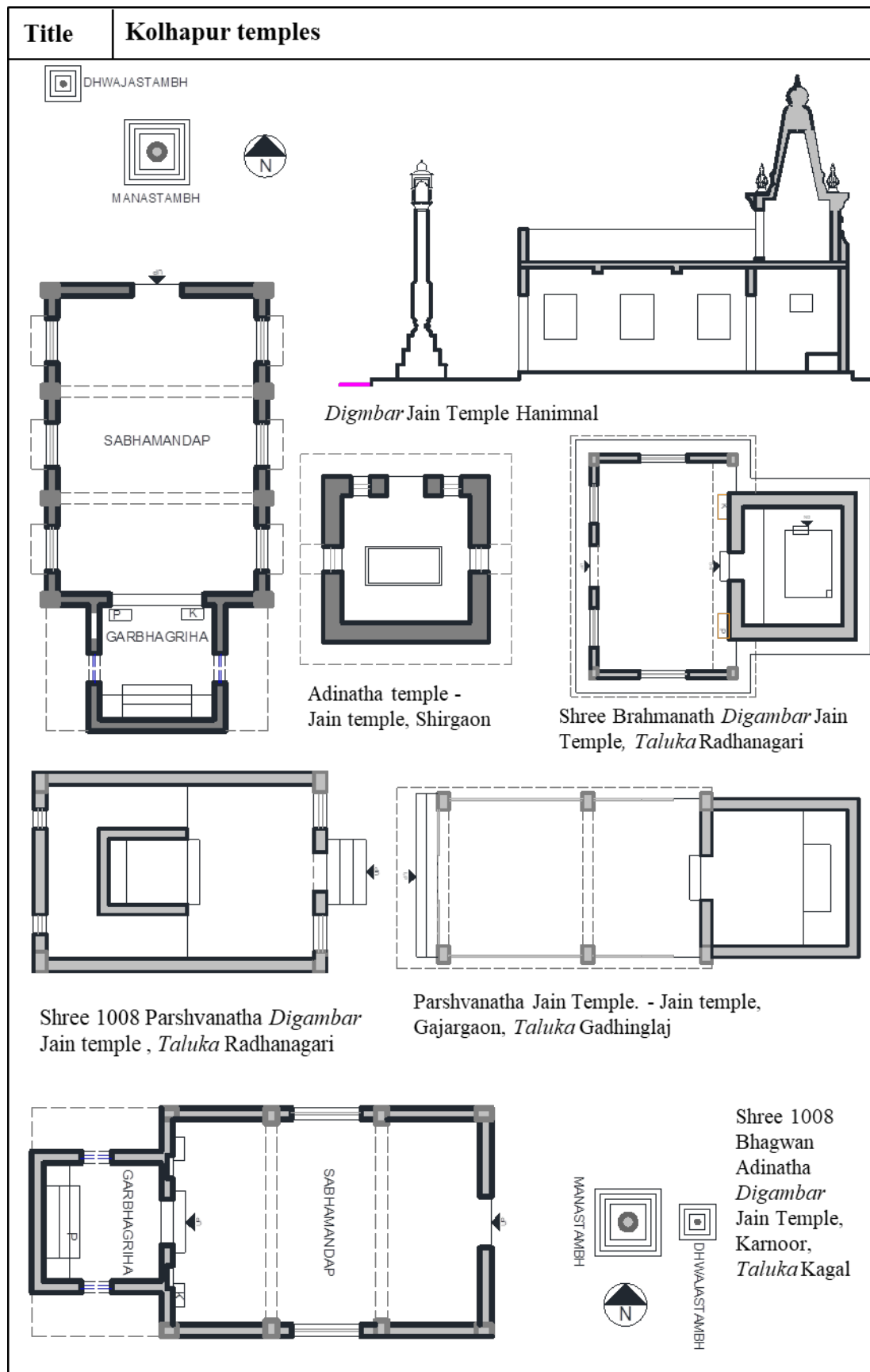


Plate 5.33 Temples constructed during modern period













| Title | Kolhapur temples | | |
|---|--|--|--|
|  |  |  <p>Shree Brahmanath <i>Digambar</i> Jain Temple - Jain temple, Kasbe Valve, Radhanagari</p> | |
|  |  |  | |
|  |  |  | |
|  |  |  | |

Plate 5.34 Modern architecture [Hatkanangale, Shirol *taluka*]

5.14.4.1.6 Features of Maru-Gurjara style

Maru-Gurjara style was originated in Gujarat-Rajasthan region in eleventh century AD, during Solanki ruler and was used for *Shvetambar* temples (Dhaky, 2005). *Maru-Gurjara* temples were constructed using marble and Jaisalmer stone as main construction materials. Jain temples constructed in twentieth century in central and South India follow the layout of having a shrine and an attached hall, giving way to three porches. The merchant families moved from north western India. The temples were designed to define aesthetic and religious environment of their temples in terms of their home territory (Julia AB. Hegewald, 2015). The original style was continued in *Shvetambar* architecture is referred as ‘**renaissance of the *Maru-Gurjara* style**’. **The use of architectural features continued till today and is referred to as *Maru-Gurjara* paradigm (Julia AB. Hegewald, 2015).**

- Temple elements include *mulaprasad* [shrine], *Kolika* [buffer wall], *gudhamandap* [closed hall] and *mandap* [porch] (Dhaky, 2005), see Plate 5.35.
- *Shikhar* above *gudhamandap*, *mandap* and *mulaprasad* in *Nagar- Shekhari* or *Nagar-Phamsana* style (Dhaky, 2005). Dome shaped *shikhar* is also seen.
- The temples by following *samavasaran* concept are constructed on first floor and ground floor is used for the hall/museum. Steps leading to first floor.
- Carving on temples show *devis* and decorated ceiling show *vidya-devis* (Julia AB. Hegewald, 2015).
- Ornamental arches with multi-cusped design are constructed between the pillars (Julia AB. Hegewald, 2015).
- Examples are Dadawadi temple-Ichalkaranji, Shahupuri temple-Kolhapur, Parshvanatha temple-Jaysingpur, Kagal temple, Laxmipuri temple-Kolhapur, Mahavira Dham-Panhala.
- **Temple showing characteristics of *Maru-Gurjara* elements during colonial period:** Shantinath temple- Peth Vadgaon, Chintamani Pashwanath temple-Kurundwad.
- **Temples showing characteristics of *Maru-Gurjara* modern period:** Kalash Kamal temple-Kolhapur, *Jahaj* temple-Bahubali and Simandhar temple-Kolhapur, see Plate 5.35 to Plate 5.38.

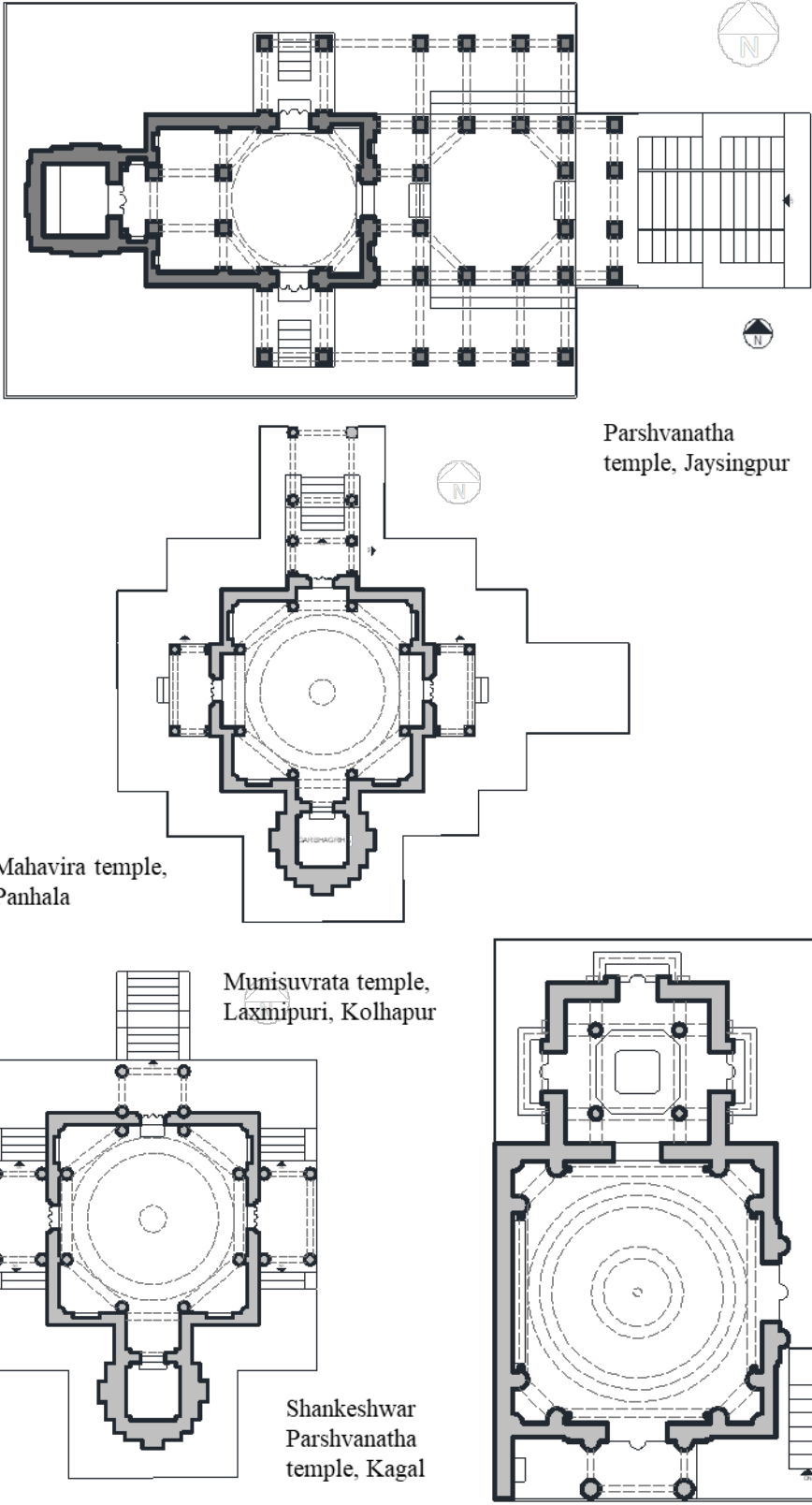
| Title | Kolhapur temples |
|-------|---|
| Plans |  <p data-bbox="1129 745 1337 808">Parshvanatha temple, Jaysingpur</p> <p data-bbox="475 1205 667 1267">Mahavira temple, Panhala</p> <p data-bbox="722 1328 954 1391">Munisuvrata temple, Laxmipuri, Kolhapur</p> <p data-bbox="794 1787 946 1877">Shankeshwar Parshvanatha temple, Kagal</p> |

Plate 5.35 Temple plans showing characteristics of *Maru-Gurjara* style

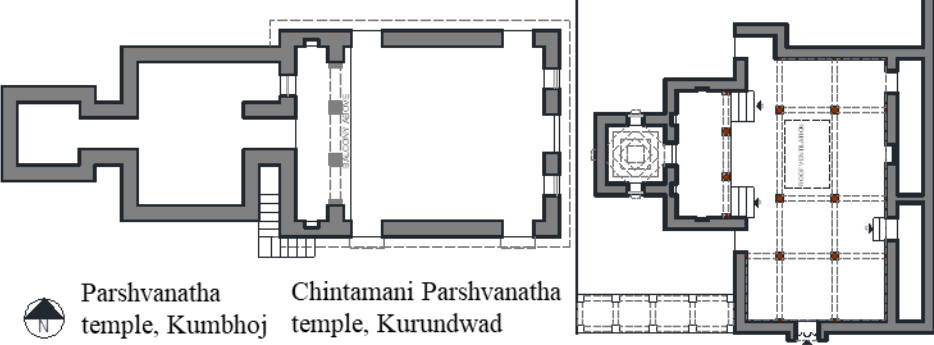
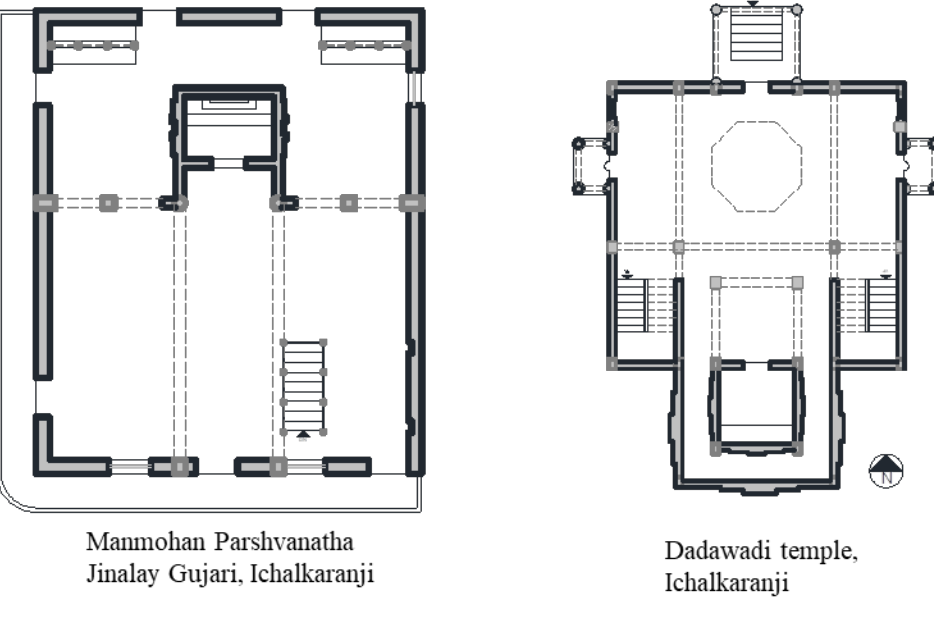
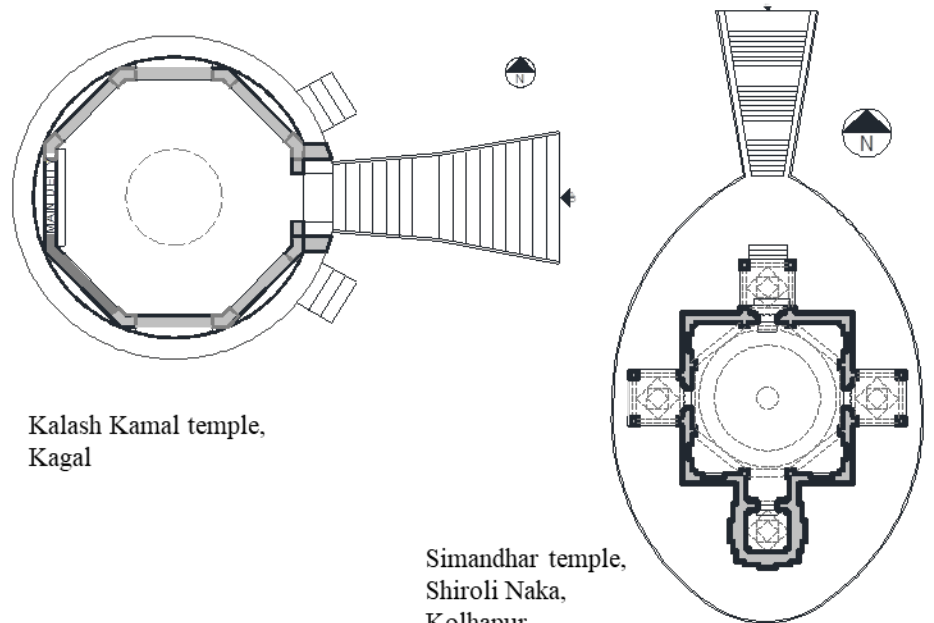
| | |
|--|--|
| Title | Kolhapur temples |
| Plans showing Maratha style elements like columns and arches |  <p>Parshvanatha temple, Kumbhoj Chintamani Parshvanatha temple, Kurundwad</p> |
| Plans showing elements characteristics of <i>Maru-Gurjara</i> style like columns and flying arches |  <p>Manmohan Parshvanatha temple, Jinalay Gujari, Ichalkaranji Dadawadi temple, Ichalkaranji</p> |
| Symbolic plans with use of elements of <i>Maru-Gurjara</i> style like columns and flying arches |  <p>Kalash Kamal temple, Kagal Simandhar temple, Shirolī Naka, Kolhapur</p> |

Plate 5.36 Examples of *Shvetambar* temples














| Title | Kolhapur temples | | | |
|---|---|--|---|--|
| Ornamental arches with multi-cusped pillars |  |  |  | |
| | Parshvanatha Temple, Jaysingpur | Shankeshwar Parshvanatha temple, Kagal | Munisuvrata temple, Laxmipuri, Kolhapur | |
| Pendent ceiling with <i>Vidya</i> devis |  |  |  | |
| | Simandhar temple, Shiroli Naka, Kolhapur | Munisuvrata temple, Laxmipuri, Kolhapur | Shankeshwar Parshvanatha temple, Kagal | |
| Carving on pillars |  |  |  |  |
| | Shantinatha temple, Peth Vadgaon | Chintamani Parshvanatha Temple, Jaysingpur | Jahaj Temple, Bahubali, Kumbhoj | Shankeshwar Parshvanatha temple, Kagal |
| Carving on temple |  |  |  | |
| | Munisuvrata temple, Laxmipuri, Kolhapur | Simandhar temple, Shiroli Naka, Kolhapur | Jahaj temple, Bahubali, Kumbhoj | |

Plate 5.37 Element characteristics of *Maru-Gurjara* style















| Title | Kolhapur temples | | | |
|--|---|--|--|--|
| <i>Vidya devis</i> |  Shankeshwar Parshvanatha temple, Kagal |  Chintamani Parshvanatha temple, Kurundwad |  Simandhar temple, Shirolī Naka, Kolhapur |  Shantinath temple, Peth Vadgaon |
| <i>Nagara styles shikhar</i> |  Jahaj temple, Bahubali, Kumbhoj |  Shankeshwar Parshvanatha temple, Kagal |  Parshvanatha Temple, Jaysingpur |  Shantinath temple, Peth Vadgaon |
| <i>Pair of Airavat at the entrance</i> |  Simandhar temple, Shirolī Naka, Kolhapur |  Munisuvrata temple, Laxmipuri, Kolhapur |  Parshvanatha Temple, Jaysingpur | |
| <i>Symbolic temple views</i> |  Kalash Kamal temple, Kolhapur |  Jahaj temple, Bahubali, Kumbhoj |  Simandhar temple, Shirolī Naka, Kolhapur | |

Plate 5.38 Temple Views and elements showing use of characteristics of *Maru-Gurjara* style in *Shvetambar* temples and recent development of symbolic architecture

From the empirical study of 99 cases it was observed that, Jain religious structures developed during different periods and different sects showed:

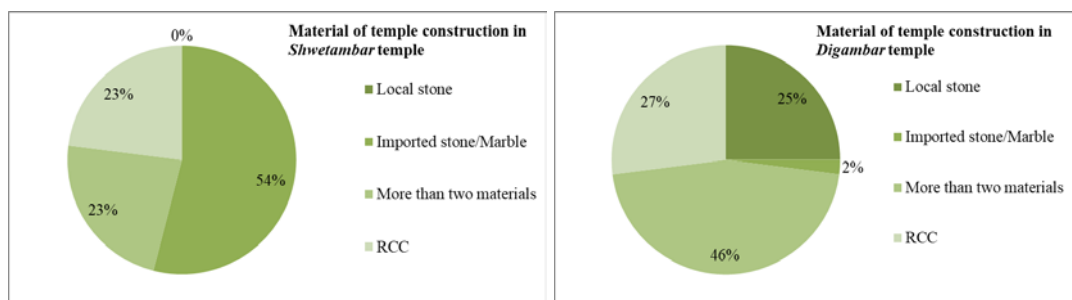


Figure 5.16 Material used for construction of religious structures in *Digambar* and *Shvetambar* sect

Digambar temples are constructed using local material- basalt stone, use of marble is relatively less while temples using materials like stone, brick, timber are also noticed. The phase of RCC is considered after 1950. In *Shvetambar* sect, no temple in local stone is noticed but maximum temples are constructed using marble or imported stone, see Figure 5.16.

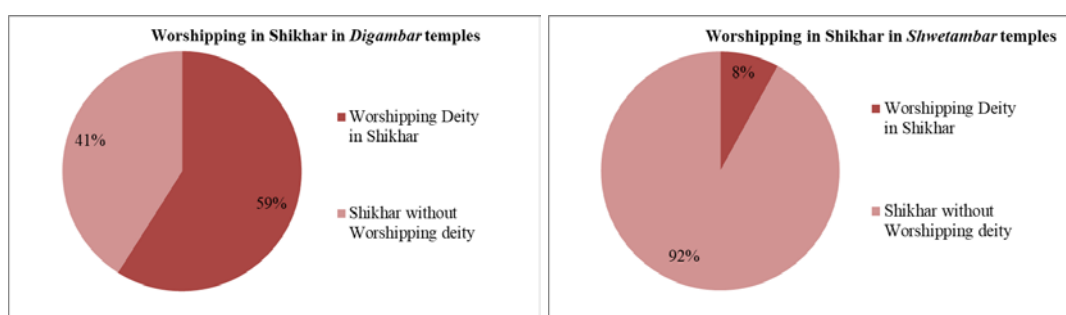


Figure 5.17: Installation of deity in shikhar by both *Digambar* and *Shvetambar* sect

More *Digambar* temples are provided with *shikhar* deity for worshipping than *Shvetambar* temples, see Figure 5.17.

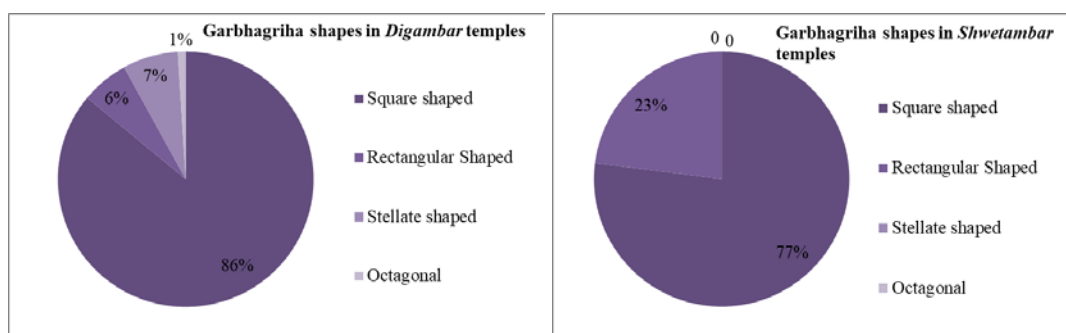


Figure 5.18 Shapes of *Garbhagriha* in temples of *Digambar* and *Shvetambar* sect

Digambar temples developed from pre-Islamic period with different *Garbhagriha* plans, while *Shvetambar* temples that developed from Maratha period are observed in square or rectangular *Garbhagriha* plan, see Figure 5.18.

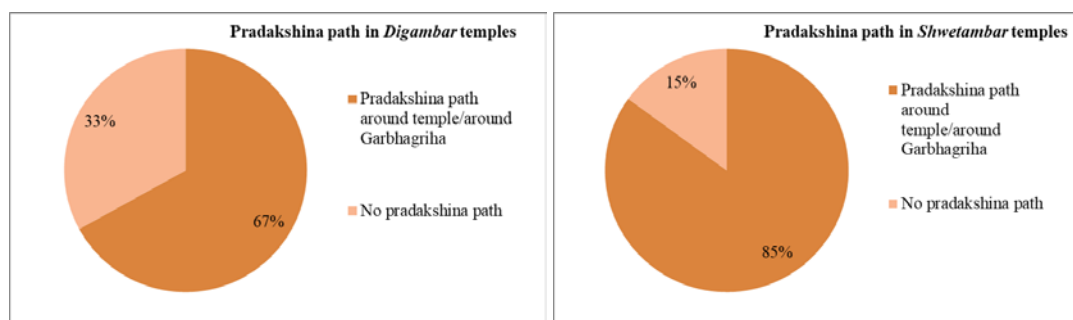


Figure 5.19 Pradakshina *path* around the temple or around *Garbhagriha* of temples in *Digambar* and *Shvetambar* temples

The temples are *Nirandhar* type but the *Pradakshina path* found in *Digambar* and *Shvetambar* temples is commonly found around temple, see Figure 5.19.

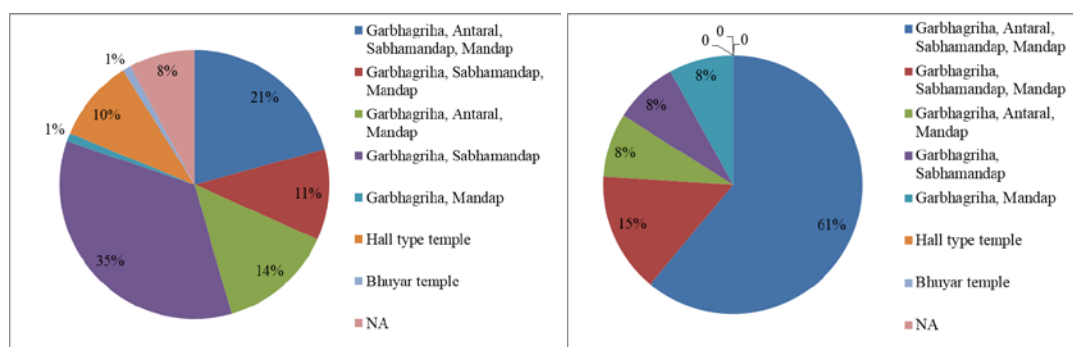


Figure 5.20 Spatial elements in temples in *Digambar* and *Shvetambar* sect

***Digambar* architecture developed from fifth century and is found following the characteristics of Chalukyan style, Maratha style and is also found in RCC. The influences of Islamic style and colonial style are noticed on the architecture. *Shvetambar* architecture was found following the characteristics of Maratha style and currently following characteristics of *Maru-Gurjara* style. Spatial elements found changed from fifth century to present period and are shown in Figure 5.20.**

5.14.4.2 Iconography of religious structures

The iconography of Jain temples shows the carving of *Jina* on the temple walls and *shikhar*. Carving on *Jagati*, base of *Mana-stambh*, sculpture depicting *Ahimsa*,

iconography on temple columns, celings, pair of elephants at the entrance are commonly noticed. The stone carving was common during pre-Islamic period.

5.14.4.2.1 Converted temples

Carving is noticed on Mahalaxmi temple, Kolhapur where the entrance shows the Padmasan deity carved on the wall. In Sheshashayi temple, Kolhapur; the dome of *mandap* has carved ceiling of standing figures of Jain *Tirthankars*. Omkareshwar temple has standing images of *Jina* seen on the outer part of the *Mukha Mandap* and the *Jangha*.

5.14.4.2.2 Temples at Tirthakshetra

Digambar Tirthakshetra Kumbhoj shows *dvarpala* images at the entrance of the base of the hill temple. A pair of elephants is located at the base of the *Tirth*. Near Bahubali image, a sculpture depicting 'Ahimsa' through Tiger and Cow- the two enemies drinking or eating from the same bowl, a well-known concept in Jainism is carved. Kunthugiri is recently developed *tirth* in RCC, the columns of the main temple shows paintings/cladding of Jainism themes, *ashtapratiharya*, and *stotra* on it.

Shvetambar Tirthakshetra shows the stories in Jainism and Jain *tirthakshetra* are painted on the walls. Two *dvarpala* on both sides of the *mandap* are painted.

5.14.4.2.3 Temples

a) *Digambar*

The iconography in temples show, *Jina* image carved above the door frame of *garbhagriha* like in temples at Ainapur, Gadhinglaj. Shilahar period temples are shown with snake carved on the brackets supporting the column and geometric shapes carved on the *Jagati*. In *Mana-stambh Basadi*-Kolhapur, Brahmadev is carved on both side-walls of the *Mukh mandap*. Kesapur temple is shown with elephants on the door frame. Stories in Jainism are carved at the door entrance. Khidrapur is one such temple which shows carvings of *sur-sundari* on the walls. The entrance gate of Sangaon Kasba has an elephant sculpture located on the lintel. Jain temple at Rui, Hatkanangale *taluka* did not have any carvings on the temple originally. Recently, *Ashta pratiharya*, *dvarpala*, *devis* and other decorative elements were carved. Parshvanatha temple at Nandani shows birds painted at the entrance.

Ratna-tray temple-Vandur and Ajitnath temple-Hatkanangale shows a carving of concept '*Ahimsa*' showing Tiger and Cow. *Shikhar* arches of Ajitnath temple-Hatkanangale and Chandraprabhu temple-Laxmisen *Math*-Kolhapur shown with the installation of Jain idols. The three tiered base of *Mana-stambh* and pillar shows carving or paintings of Jain stories, *Ashta pratiharya*, dreams of *Tirthankar*'s mother, etc, see Plate 5.39 and Plate 5.40.

b) *Shvetambar*

Shvetambar temples are designed following the characteristics of *Maru-Gurjara* style, following similar pattern of carvings. The temples have a pair of elephants installed at the entrance. The door frames, panels are shown with carving of *ashtapratiharya*. Walls of the temples show paintings of Jain *tirthakshetra*, *vidyadevis* carved inside dome. The entrances show *dvarpala* sculptures and elephants located on both sides. Decorative carvings, *devis* are seen on walls. First floor of temple of Peth Vadgaon, shows symbols in Jainism created using marble mosaic pattern on the dome, see Plate 5.41. Simandhar temple, Shirolī Naka shows carving of elephants, *devis* sculptures on the *Jangha*. Kurundwad temple shows, *Jina* images carved from the external wall.



Plate 5.39 Iconography on *Mana-stambh* and pillars *Digambar* temples

| Title | Architectural elements |
|---|---|
|  <p data-bbox="331 546 596 611">Lintel at the entrance of Mahalaxmi temple</p> |  <p data-bbox="655 517 1023 577"><i>Sabhamndap</i> dome of Sheshashayi temple</p>  <p data-bbox="1038 434 1358 495">Stone beam in <i>Mukh Mandap</i> of Onkareshwar temple</p> |
|  <p data-bbox="331 866 676 898">Entrance of Bahubali, Kumbhoj</p> |  <p data-bbox="719 792 1082 853">Lintel at the entrance of Adinatha temple, <i>Bhattarak Math</i>, Nandani</p>  <p data-bbox="1086 754 1394 815">Bracket supporting Pillar of Kesapur temple, Kolhapur</p> |
|  <p data-bbox="341 1196 619 1256">External wall of Adinatha temple, Khidrapur</p> | <p data-bbox="619 927 724 1115">Chandra prabhu temple, Laxmisen <i>Math</i>, Kolhapur</p>   <p data-bbox="906 1202 1347 1263">Brahmadev, Mandap of Mangalwar peth, Kolhapur</p>  |
|  <p data-bbox="331 1509 549 1599">Elephant on back side of <i>Vedi</i> of <i>Mana-stambh Basti</i></p> |  <p data-bbox="580 1509 970 1570">Geometric patterns carved on <i>jagati</i> of Rupnarayan <i>basti</i>, Kolhapur</p>  <p data-bbox="1002 1509 1326 1599">Geometric patterns carved on <i>jagati</i> of <i>Juni basti</i>, Sangaon Kasaba</p> |
|  <p data-bbox="341 1823 549 1883">Lintel of temple at Ainapur</p> |  <p data-bbox="1002 1823 1289 1883">Lintel, beams of temple of Ibhahimpur, Chandgad</p>  |

Plate 5.40 Iconography in *Digambar* temples
















| Title | Architectural elements |
|---|--|
|  <p>Manmohan temple, Ichalkaranji</p> |   <p><i>Jagati</i> of Simandhar temple Shirol <i>naka</i> and Shantinatha temple, Peth Vadgaon</p> |
|  <p>Pillar of Munisuvrata temple, Laxmipuri, Kolhapur</p> |    <p><i>Dvarapala</i>, pair of elephants, <i>devis</i> on pillars at Shantinatha temple, Peth Vadgaon</p> |
|  <p>Entrance of Mahavira temple, Panhala</p> |    <p><i>Devis</i> on External walls and entrance of Simandhar temple, Shirol</p> |
|  <p>Entrance pillar of Dadawadi temple, Ichalkaranji</p> |    <p>Stone bracket in the shape of elephant and <i>sursundari</i> on walls</p> <p>External wall, door of Shvetambar temple, Kagal</p> |

Plate 5.41 Iconography of *Shvetambar* temples

5.14.4.3 SPSS Pearson Chi-square test for building and element level

Pearson Chi-square test is performed to verify the Association between two nominal variables, if the $p < 0.05$, $n = 99$, the two nominal variables are significantly associated, see Table 5.9.

Table 5.9 SPSS Chi-square test for building level and element level

| Variable 1 | Variable 2 | CS value | df | p value | Significance |
|---|---|----------|----|---------|--------------------------------|
| Period of construction (Pre-Islamic, Islamic, Maratha, Colonial and Post-independence) | Material of construction (Local stone, Imported stone, RCC and more than two materials) | 79.888 | 12 | 0.000 | Significant association |
| Period of construction (Pre-Islamic, Islamic, Maratha, Colonial and Post-independence) | Architectural style (Chalukyan/ Shilahar/Yadava style, Maratha style, Colonial style, Modern style, <i>Maru-Gurjara</i> style) | 133.254 | 12 | 0.000 | Significant association |
| Period of construction (Pre-Islamic, Islamic, Maratha, Colonial and Post-independence) | Structural system (Load bearing, frame structure and composite) | 21.033 | 8 | 0.007 | Significant association |
| Physiographic Location of religious structure in the district (In city or in town, in village, Away from settlement) | Architectural style (Chalukyan/ Shilahar/Yadava style, Maratha style, Colonial style, Modern style, <i>Maru-Gurjara</i> style) | 27.013 | 6 | 0.000 | Significant association |
| Sect (<i>Digambar</i> and <i>Shvetambar</i>) | Artwork/ Glasswork/ Painting | 27.146 | 1 | 0.000 | Significant association |
| Sect (<i>Digambar</i> and <i>Shvetambar</i>) | Architectural style (Chalukyan/ Shilahar/Yadava style, Maratha style, Colonial style, Modern style, <i>Maru-Gurjara</i> style) | 86.173 | 3 | 0.000 | Significant association |
| Sect (<i>Digambar</i> and <i>Shvetambar</i>) | Material of construction (Local stone, Imported stone, RCC and more than two materials) | 43.967 | 3 | 0.000 | Significant association |

The association between two variables like period of construction with material / structural system / architectural style was studied. An association was observed between these variables and it confirmed that, *Digambar* structures constructed using materials available during the era and *Shvetambar* structures show usage of marble and Jaislmer stone. Both the sects followed the structural system during the era. *Digambar* structures were built following regional architectural style of the period and *Shvetambar* structures were constructed following features of *Maru-Gurjara* style. Both the sects settled in the location decided by their occupation.

5.15 Summary

The holistic study of Jain architecture includes disciplines like, religious studies, history, geography, from regional study to elements of built environment. The morphology of built form in religious structures is studied through the understanding of ritual practice and culture. Jain religious rituals of both the sects were studied. Daily worship in temple defines the spatial arrangement of temple planning. Procession carried out during festivals, defines the morphology of a space. SPSS, GIS tools are used to support the qualitative study of the research. Social, political, religious and economic aspects along with geographic factors derived the architectural development. The summary of the findings at four levels are as follows,

Regional level

The period of tenth to thirteenth century was a golden period in Karnataka and is referred to as '*Jaina Age*' in Karnataka literature (A. V. N. Murthy, 2011). Influence of this is also found in South Maharashtra. Jainism flourished in South Maharashtra during this period.

Digambar Bispanthi sub-sect and *Shvetambar* Mandirwasi, Derawasi and Dadawadi sub-sects are settled in Kolhapur district. The religious structures in Kolhapur are more concentrated in Shirol, Hatkanangale and Karveer *taluka*. All the important religious typologies like ***Digambar Maths, Tirthakshetra developed during pre-Islamic period along with post-independence period temple complexes that are established in these talukas.*** Temples from pre-Islamic period to modern period are concentrated here. From ancient times, this part of Kolhapur was well connected to Belgaum and Sangli which were also Jain centres and ruled by Shilahar and Ratta rulers. Pre-Islamic period temples are also found in Chandgad taluka and Gadhinglaj taluka. According to a fable, 108 temples were constructed during Shilahar period from Chandgad forest till Kharepatan of Sindhudurg district. Temples at Bhogoli, Kanadi, and Chandgad are a few of them. Old trade routes via *ghats* were connected to Goa, the sea port and religious architectural development is seen on these trade routes.

Jains settlement in the region is governed by their occupation. *Digambar* community like *Pancham*, *Bogar/Kasar* who are traders or businessmen are settled

in villages and towns and Sahyadri *ghat* regions of Kolhapur. The religious structures are found all over the district. The east Hatkanangale and Shirol taluka are fertile land for farming; *Chaturtha* community is settled in the villages here. *Shvetambar* who are money lenders or businessmen, are settled in cities and in towns. *Upadhye* who are the temple priests are settled in cities, in towns and in villages. Their religious places are found in cities and towns except *Tirth* Kumbojgiri. Kolhapur- the capital of Shilahar and now important historic city is the home of both the sects/sub-sects in Kolhapur.

Association of Jain *Tirhakshetra* with hill is noticed, Bahubali *Tirth* of both the sects is developed on the hill. The religious structures are developed near river in the Kolhapur district, also showing association with nature.

Settlement level

The ‘**Jain village**’ concept was observed in Kolhapur, where more *Digambar* Jain families’ live in the villages and at least one temple is constructed in the village. Jain community settled in the lanes around the religious structures. The temples are found in *Gaonbhag* and in *Malbhag* part. Temple complexes are developed here. The spatial arrangements of activities in the complexes are in ascending order from entrance, *Mana-stambh* to *Siddhakshetra* replica located at far end.

Gumfa developed in seventeenth century for the meditation and staying of Jain *muni* are found in fertile land of Shirol and Hatkanangale *taluka*. Now, *Muni-nivas*/monk-stays are constructed for *Muni sangh* and are found in Kolhapur district. Birthplace of *Acharya* Shantisagar *Maharaj* and Shree Vidyasagar *Maharaj Samadhi* are structures giving identity to the place.

Development of replica elements, miniatures in temple complex has created an identity in the region. Creation of replica of *Siddhakshetra* of North is a ‘**Transferring Sanctity**’ concept observed. Jain religious structures are concentrated in the *talukas* where Jain population is more.

Kolhapur city evolved on the bank of Panchganga River and *Bhattarak Maths* and Kesapur temple developed near it. After the construction of Mahalaxmi temple, city started growing around it. New temples started emerging around. Modernization has changed the development pattern and migration resulted in construction of temples in

developing areas. The new temples are constructed with *Mana-stambh* and Jain flag. These two symbolic elements give identity to the religious structure. Jain festivals and processions during festivals are celebrated by community in a congregation and mark the collective identity of the religion.

Building level

The study of *Digambar* and *Shvetambar* architecture is carried out by distributing the religious architecture into periods like, pre-Islamic period, Islamic period, Maratha period, colonial period and post-independence period. The religious architecture noticed in these periods were categorised and styles were identified as Chalukyan style, Islamic style, Maratha style, colonial style, Modern style, Maru-Gurjara style.

Influences of various styles were noticed on religious structures constructed during above periods.

Digambars used traditional materials like basalt stone, local material for the religious structure constructed during pre-Islamic period. Maratha and Colonial period shows use of timber, stone and brick as material. After the introduction of RCC- in globalization era, RCC temples started coming up. *Shvetambars* migrated from Gujarat and Rajasthan in nineteenth century, carried culture and architectural style from their original location and constructed temples. Use of imported marble and Jaisalmer stone was noticed in religious architecture. The temples are constructed following the characteristics of *Maru-Gurjara* style. **The economic prosperity of the community is reflected through the material of construction and religious architecture developed by *Shvetambar* community.**

Jains consider a temple as a replica of *Samavasaran* and this is depicted by both the sects by using different architectural elements. Temples are found orienting in east and north direction, few temples are found facing west and relatively less temples are oriented in south direction. *Digambar* temples are majorly ground floor structures and the temple constructed during pre-Islamic period has high plinth. *Jinwani* means Jain Canon or *Shrutskandh* with the image of *Tirthankar* are kept in temple. *Mana-stambh/Dhwaja-stambh/Kirti-stambh* are also installed in a straight line of *garbhagriha* at the entrance to remind believers to remove their ego before entering the temple. *Shvetambar* temples are ground and first floor structures.

Ground floor is used as a hall for religious events or museums and the temple main is located on first floor approached by a flight of steps.

Digambar temples during pre-Islamic era were added with *Shikhar* later and during Colonial or post-independence period. Either *Shikhars* were fallen or were not there. Frequently Maratha style or sometimes *Nagar* style *shikhars* are constructed in *Digambar* temples. In *Shvetambar* temples, *Nagar shikhars* are provided above *garbhagriha*, *Gudhamandap* and *mandap*.

The temples of pre-Islamic, Maratha and Colonial period till the introduction of RCC are constructed in similar proportions of *garbhagriha* and *sabhamandap* and are mostly square in shape and have flat wall inside and have rhombus shaped ceiling pattern created by use of stone beams. *Sabhamandap* added later in few temples is rectangular RCC structure and does not follow the proportions.

The built form in religious structures provides a setting to carry out rituals. The socio-political and cultural change is also reflected in the religious architectural typologies that emerged during a specific period; only temples are found in all eras.

Element level

***Samavsaran* concept and cosmology concepts are depicted through art and artefacts in temples.** Rich and extensive artwork/mirror work is noticed in all *Shvetambar* temples, simple artwork is noticed in few *Digambar* temples.

Few element typologies emerged in Jain architecture during Maratha period, like *Nishidi* and *Gumfa*. *Mana-stambh*, *Dhwaja-stambh* and *Kirti-stambh* frequently started appearing in front of the temples after independence. Replica structures, symbolic elements and transferred sanctity concepts started appearing during post-independence period and were used to create collective identity in Jainism.